A

MEDIÆVAL HEBREW MINSTRELSY

TO THE MEMORY OF

LOUIS AND EMMA LOEWE,

WHO TAUGHT THEIR CHILDREN AND GRANDCHILDREN

TO LOVE THESE SABBATH SONGS, THIS EDITION

BY THREE OF THEIR GRAND-

CHILDREN, IS LOVINGLY

DEDICATED.

'One generation shall praise Thy works unto another.'

Heb.C
L827m

B

MEDIÆVAL HEBREW MINSTRELSY

SONGS FOR THE BRIDE QUEEN'S FEAST

SIXTEEN ZEMIROTH ARRANGED ACCORDING TO
THE TRADITIONAL HARMONIES
BY ROSE L. HENRIQUES

Illustrated by BEATRICE HIRSCHFELD
and translated into English to fit the Hebrew tunes
BY
HERBERT LOEWE

With a Foreword by THE VERY REV. DR. J. H. HERTZ,
Chief Rabbi

227857
15/12/28.

LONDON:
James Clarke & Co., Ltd., 9 Essex Street, W.C.2.
5687—1926.

NOTE

At the suggestion of the Chief Rabbi, a number of copies have been printed without the chapter on 'Literary Parallels,' which is, by the nature of the subject, unsuitable for use in elementary schools.

CONTENTS

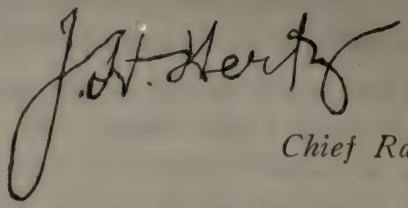
	PAGE
Foreword	1
Introduction	3
About the Music of the *Zemiroth*	9
Virginibus Puerisque	13
The Greeting of the Bride's Angels	25
List of authors and dates	29—30
Songs for the Eve of Sabbath	31
Songs for Sabbath Day	79
Appendix	113
List of Abbreviations and Bibliography	120
Literary Parallels to the *Zemiroth*	121

FOREWORD

AT last we have a worthy edition of the *Zemiroth* or the Jewish Table Songs which are chanted in the domestic circle on the Sabbath. Mr. Loewe has given us a correct text, with good English renderings, together with the traditional melodies. The book is sure to prove a blessed means of ' making the Sabbath a delight ' to thousands of Jewish children, and of implanting in their souls an ineradicable love of the Sacred Day. It is a distinct enrichment of our religious life; and Mr. Loewe has earned the gratitude of every Jew to whom home-religion is a holy thing, and Sabbath joy an incommensurable possession of the spirit.

No less warm should be the gratitude of the student to the editor of these Table Songs. Mr. Loewe has brought together a mass of valuable historical material and literary parallels in order to bring out the distinctive nature of the *Zemiroth*. Their unique combination of adoration of God with genial appreciation of good cheer is a product of the Jewish genius, which interweaves the secular with the sacred, and spreads over the ordinary facts of life the rainbow of the Divine. In the light of Judaism, the table is an altar; and every meal is hallowed by prayer, before and after. The ancient Jewish Mystics added a touch of ecstasy to these statutory prayers by singing gleeful table-hymns to the Giver of all good. This saintly custom was soon adopted by the whole House of Israel, albeit only for the Sabbath, which is and must ever remain the central sun in the existence of the faithful Jew. A Sabbath meal became, literally, a service *of* joy and *with* joy.

The *Zemiroth* are thus seen to be in a very real sense a mirror of the soul-life of Universal Israel. The metres in which they are composed, Arabic and Italian and Troubadour; as well as the chants to which they are rendered, going back to Oriental and German and Polish folk-melodies, show that they have been sung in every land of the Jewish Diaspora. And now Mr. Loewe's book will enable a new generation of Jews in the largest of Jewries, the Jewry of the English-speaking world, to love and cherish these jewels in the crown of the Sabbath. To those who sing, and teach their little ones to sing these beautiful hymns and melodies, the Sabbath Day will be, as it was to their fathers of old, a foretaste of that 'Day which is wholly a Sabbath and rest in life everlasting.'



Chief Rabbi.

London, November, 5686—1925.

INTRODUCTION

TO render these songs into English garb is a task that others have essayed before me and have accomplished with far greater success than I can hope ever to achieve. I refer to the late Dr. Israel Abrahams, the Rev. Francis Cohen, Mrs. Lucas, the late Mrs. Redcliffe Salaman, Mrs. Schryver, and to the late Mr. Zangwill : reference must be made also to Dr. L. Hirschfeld, whose excellent version is in the German language. In order to avoid any risk of plagiarising, I have deliberately abstained from consulting any of the foregoing, so that such resemblances as may be observed will be purely accidental. Moreover, my purpose has been somewhat different. I have aimed at producing neither a fresh translation nor an independent English poem based on the Hebrew. The present attempt is the outcome of necessity. The three collaborators in this little book sang these songs in their childhood, at the tables of their parents and grandparents. They loved the *Zemiroth*, although it was some time before they understood the meaning of all the verses. They grasped the general sense, though here and there were unexplored islands, unknown phrases that rolled smoothly off the tongue, fraught with a sense of awe to which mystery perhaps contributed. But the present generation—I speak as a father—wants more! No less traditionally inclined, no less responsive to the time-honoured melodies, it is endowed with a greater inquisitiveness, or, shall we rather say, with a stronger desire to learn. After various expedients had been tried, I found that what best suited our own particular requirements was an English version which could be sung to the Hebrew tunes. This

was the task I set myself, and I found that as I finished song after song, my children were pleased. We sing each verse first in Hebrew, then in English. Friends, notably the late Mrs. Redcliffe Salaman, have assured me that my children are no different from other children (an admonition that can never be repeated too often to any parent) and that, therefore, I ought to make these renderings generally available; this explains the genesis of these pages. Mrs. Salaman took a deep interest in my translations. I spent many a happy hour at her bedside, listening to her advice and discussing difficulties. These were many, and but for her constant encouragement I should have given up in despair. And if her encouragement was helpful, of no less value was her criticism. Her judgement was careful, her taste unexceptional. I am more indebted than I can adequately say to her unfailing sympathy and help. To my sorrow she has not lived to see this volume, but in nearly all the songs I have had the inestimable privilege of her counsel.

I ought to add that some of the translations appeared first in *The Jewish Guardian* (February 22nd, 1924, and in later issues), and I express my thanks to the Editor for his kind permission to reproduce them. I take this opportunity of expressing my gratitude to the Rev. Dr. H. P. Stokes and to Professor Burkitt for much helpful advice, to the Rev. H. J. Chaytor, Dean of St. Catharine's College, Cambridge, for kindly tracing the Provençal rhyme-schemes, to Mr. J. G. Wiblin, for many musical and typographical suggestions, and last, but certainly not least, to the Chief Rabbi for his repeated kindness and encouragement, and for his Foreword.

In writing for children one has to remember that they grow up, a fairly obvious fact which many parents tend to forget. Hence one has to keep in view the mental development which is

so much more rapid in a child than in an adult. One must not single out the child of six and concentrate on his needs, but one must likewise envisage the *barmitzvah* lad—and his sister—and the growing boy on whom the shades of the prison-house begin to fall. Dr. Anderson Scott, a firm believer in Scotch educational methods, recently pointed out to me a serious danger incidental to the use of children's hymns; these tend to stabilize the religious horizon at a wrong point and to inculcate a childish view of God which persists too long. It is better to fill the youthful brain with thoughts which will gradually be understood, and which will serve through life. The child should think forward. The claims of the present must not outweigh the needs of the future. This view of progressive education strikes me as entirely in keeping with our old-fashioned Jewish methods. Hence in this collection of songs there will be found some that a very young child will not appreciate at first, and a selection should be made. We began with the last of all (No. xvi).

As stated above, a purely literal translation has not been my object. I have written primarily for children, to introduce them, stage by stage, verse by verse, to the Hebrew. I have tried to put the words into a rhymed English version that will fit the Hebrew tunes. Here the difficulties are many. Many of the *Zemiroth* have a double rhyme—that is to say, the last word in each Hebrew line is accented on the penultimate syllable, *e.g.*, *ènu* : the tune demands a similar double rhyme in English, and there are very few English words that possess this characteristic and that are in other respects suitable. Practically, one is restricted to participles. Again, some of the metaphors are rather bold, and will not bear reproduction. This is a linguistic accident, not a literary law. Thus, in the book of Leviticus the phrase *Minḥah al-ham-Maḥavath* is perfectly in order : it can legi-

timately reappear in the Hebrew of the *Zemiroth*. To translate it literally and to say, 'If you keep the Sabbath you will be as acceptable to God as a pancake' would be to court disaster. Mr. Zangwill, with his famous 'The Angels came a-mustering' could combine vigour with perfection, so could the late Mrs. Salaman. I have not dared to preserve the metaphor and have succumbed to a paraphrase, probably weak and inadequate, but safer and easier to handle.

Of the translators named above, certainly two have produced versions that fit the Hebrew tunes. Several of the Rev. F. L. Cohen's translations appear in *The Jewish Encyclopaedia*, and Mrs. Salaman's *Yom Zeh le-Yisrael* graces this volume (No. vii).

I would add that the needs of melody have been my chief consideration. The lines are to be sung, not read. One has no choice in regard to metre, it is imposed by the Hebrew original and demanded by the tune. Some verses may appear uncouth in English; the lines may seem not to match. But it is with parallel lines in preceding and succeeding stanzas that they are intended to correspond. Thus, in xiv, the first and second lines of each stanza have an unequal number of syllables. But they should not be compared: it is the first lines in each stanza that match, and so do the second lines. If this mating of distances is clumsy in English, it is unavoidable; but the clumsiness vanishes, I venture to think, when the song is sung and, as I cannot repeat too often, songs are meant to be sung and not to be read. Here the well-known adage 'What is too stupid to be read, may be sung' does not, I trust, apply.

Every family has its own tunes, and every family deems its own tunes better than any others. Since all tunes fit the same Hebrew, it ought to follow that the English will fit all tunes. By a little adapting this will be found to be so. Tunes, even in the

best of families, get a little out of hand sometimes; syllables are added or removed, phrases are slurred or duplicated.[1] But in general they all agree. In one instance (viii) I have provided two refrains as alternatives. Only one song (ix) has been rendered into prose because the Hebrew is too irregular and it is obviously a *recitative*. This alone, I fancy, is unsuitable for singing in English.

The text followed is that contained in L. Hirschfeld's critical edition (with German verse translations and valuable notes), Mainz, no date.[2] This edition should be in every home, and I have not attempted to borrow the notes because the book is, I believe, indispensable and deserves study for its own sake. But I have given biblical references, not only because these explain the allusions, but because it is an excellent task for boys and girls to look up the passages in the Bible; no better Hebrew lesson could be devised. Here and there I have added notes of my own; these are cited by the lines (sometimes Hebrew, generally English) to which they refer, but in some songs, where the references are few, it has been found more convenient to group the notes by stanzas.

The order of the *Zemiroth* is not, I believe, casual: nor is the selection haphazard. Taking the present collection as it stands, one cannot fail to be struck by the method of its arrangement. Each cycle begins with a meditative poem, a *recitative* rather than a song. One can visualize the father of the family leading the company, choosing a moment when there comes a lull in the

[1] The musical setting in this book follows the English version: in singing the Hebrew slight adjustments will occasionally be found necessary. These adjustments are both natural and obvious, but Mrs. Henriques will gladly answer queries from Readers who experience any difficulty in this respect.

[2] A few variant readings and additions, mainly from the *Mahzor Vitry*, are given in the Notes. A further list of textual differences will be published hereafter.

conversation, when the dessert and the wine have been thoroughly enjoyed. Raising his voice he chants the praise of God, and the children join in the chorus at the end of each verse. After the plaintive notes have died away, a fresh song is taken up and sung generally. Then the tone becomes more gay. There is more of the joyous element in the middle of the cycle, which, interspersed here and there with more solemn themes, works up to the Grace itself. Most songs provide in themselves an epitome of the cycle.

If this volume proves to answer a need, I hope to translate the third cycle of songs, for the conclusion of Sabbath (see appendix). I trust they will be found of interest not only to Jewish children but to all who love poetry, music and history. The harmonization by Mrs. Basil Henriques is designed to enable those whose knowledge of music is slight to learn the tunes by picking them out on the keyboard, but it is, I venture to say, strikingly effective. Miss Hirschfeld (a niece of Dr. L. Hirschfeld, whose German edition is cited throughout these pages) has reproduced the *Zemiroth* spirit with her brush more potently than the pen can succeed in doing. To all of us this book has been a labour of love, a tribute to the memory of our grand-parents and a gift to those who come after us. My share has been intended also for two little boys, in the hope that we may make the *Zemiroth* as dear to them as our parents made them to us.

HERBERT LOEWE.

Monday Evening, 12th Day of the *Omer*, 5685,
20th April, 1925.

THE MUSIC OF THE *ZEMIROTH.*

by

ROSE L. HENRIQUES

THE task of setting down these melodies has been one fraught with some difficulty and no few temptations. That the songs have been handed on from father to son by word of mouth has obviously helped them to stray somewhat from their original form, and it is only in attempting to harness them to the canons of our staff notation that this fact becomes so very apparent.

Designed, as they have been, to be sung by the cheery family party which has just partaken of a meal deliberately made more luxurious than any other of the week, it is not surprising that some of their verses and tunes are of an almost rollicking nature. They never descend to the level of a 'drinking chorus,' but always tend towards the expression of appreciation by the epicure rather rather than by the *gourmand.*

If one pictures the scene, with the father of the family leading off the verse and other members following on, it is easy to see that in each family there was a 'laid table' [1] at the emptied table, and that each household had their own particular version of the tunes. The father—feeling especially happy—might add a piece of colorature, much to the admiration of the family, who, perhaps becoming a little demoralised at this piece of daring, would have to be admonished. This was easily done in a few words interposed in the verse yet sung to the tune, or as a sort of recitative,

[1] The general reader may perhaps need to be told that 'the laid table' is the title of a Jewish legal code : the phrase has come to mean 'fixed law.'

holding up the progress of the song, yet restoring the required order.

Both these additions had a tendency to become permanent features of the song.

Probably the fact that some of the most cheerful songs have sad tunes is also due to the fact that it was found advisable to reduce the hilarity somewhat, as well as to the Jewish custom of combining joy and sorrow.

Again, some members of the family might perhaps pride themselves on their ability to 'sing seconds,' and all sorts of simple yet effective harmonies would be added at convenient corners of the melody. Sometimes the harmonies were so successful as to warrant a slight change in the melody itself in order to bring out the *pièce de résistance* to more advantage.

A chance visitor, having been given the honour of conducting the post-prandial benedictions, might sing his own family tunes, some of which, finding favour in the ear of his host, might be absorbed into his *répertoire*.

It is thus easy to see that the tunes as we now have them must of a necessity have strayed from their original paths. A difficulty far greater, however, than that of pruning the unnecessary additions, has been that of time. As sung at present, a good many of the melodies consist of several disjointed and unequal musical phrases, held together by a padding of recitative. In such a form there is quite sufficient guide for those brought up to sing the tunes from their earliest childhood, but for general use it has been found advisable to force them into a more conventional mould, even at the cost of the loss of some of the 'local colour' acquired through many years of use.

As here given, the songs have been transcribed as three and four part music—to be used according to the musical proficiency

of the family—either the melody only, or melody and lowest voice, or again by those who care to practise diligently, in full form.

It is in trying to keep the harmonies simple that the great temptations have come. Jewish music lends itself best either to the unbridled license of *Hazzanuth* or to the luscious harmonies of tunes that revel in changes from major to minor, and every effort has been made to give the mood of the tune without asking too much vocal ability of the would-be glee singer.

The family using this particular set of tunes traces its history to about 1650, to Königsberg, which was then Polish, and it is probable that some of the melodies were adapted from those in use in the local synagogues. Some are obviously first cousins to our most treasured traditional tunes, whilst others show a distinct influence of the Russian and Polish cradle song. It is even possible that were one able to hear some of the popular songs of those days, their influence might be traced in some of the melodies here given.

The most delightful characteristic which strikes one, however, is the feeling of love for the Sabbath and Judaism, and the suggestion of deep-felt family ties expressed so feelingly in the verses and so tenderly in the music. With the Sabbath as the petted youngest child—the young folks as its loving nurse-celebrants—the Mother as the genius who wrought the wonders 'Each upon a lordly dish'—and the Father of the Family as Director of Ceremonies, it needs but a little patient study of the simple music in this volume to make it possible for Queen Sabbath to be acclaimed with the fervour due to her.

The Rev. F. L. Cohen, in his excellent article in *The Jewish Encyclopaedia*, holds that the melodies are very late. He shews, moreover, that Jewish tunes were lent as well as borrowed. Thus

'It was the introduction of these occasional Hebraic phrases into the popular melodies of Gentile neighbours which Chopin deplored when he wrote "Poor Polish Airs! You do not in the least suspect how you will be interlarded with Majufes (*Mah Yafith*, Song No. iv)."' Now if the melodies are all late, this problem arises, what has become of the old ones? We know that they were composed to be sung. Dr. Abrahams (p. 133) says 'The girls sang choruses of their own, and husband and wife would sometimes inaugurate the Sabbath with a duet.' Sometimes *Zemiroth* were sung before Sabbath, so as to permit of musical accompaniment. Thus Jair Hayyim Bacharach composed a hymn on Purim 1629, of which he says ותקנתיו לכבוד אשתי שתנגן אתו בכלי זמר 'And I composed it in honour of my wife, that she might sing it to instrumental accompaniment' (see *Jew. Quart. Rev.*, iij, No. 10, Jan., 1891, p. 298). Secular songs were interpolated into the Grace and set to Arabian tunes. This fact is cited by Dr. Abrahams (*loc. cit.*) from Solomon Alami's אגרת מוסר. Alami lived in Portugal in the second half of the fourteenth century. Though some of the Rabbis protested, yet the love of music triumphed and centuries later, in Germany, table songs were still sung. Najara, the author of *Yah Ribbon Alam* (No. vi), himself a Rabbi, did not disdain to borrow secular tunes. I have cited these facts, mainly from Dr. Abrahams, to show that there must have been old melodies for the *Zemiroth*. Where they have got to is another story which cannot now be discussed. It is a fascinating study, and one would give much to know the melody to which Dunash and ibn Ezra set their verses. Nevertheless, however fine these old tunes may have been, I am sure that ours are just as good.

VIRGINIBUS PUERISQUE.

EVERYONE is interested in the past: some people are inclined to think that a thing must be good merely because it is old. This is not always true, but a thing must at least always be interesting because it is old. The present we have with us and can study at will, but the past is out of our grasp; for better or for worse it is gone, and more or less hard to recover, and so our curiosity is aroused by antiquity for its own sake. Generally, we feel something more than mere curiosity too. When we visit the Tower of London or Canterbury Cathedral, with our awe and reverence there is a mingling of admiration and affection. So many old things are beautiful in themselves that we admire them for their own sake. All old things have had their share in moulding our own present and so, out of gratitude, they stir our affection.

To Jewish boys and girls, England's past is as dear as to their schoolfellows. Castles, Cathedrals, Churches, Colleges, pictures, statues, poems, books, plays, songs, Museums, and collections, all these are part of their heritage. But their heritage is twofold. There is a Jewish history of England as well. Every Jewish Perse boy or girl at Cambridge can tell you that Peterhouse, the oldest Cambridge College, is built on land bought from a Jew, and that the Hebrew receipt is still to be seen; that Cambridge Castle was a stone house taken from Benjamin the Jew by Henry III, and that the Jewish architect who designed the Fitzwilliam Museum met his death while repairing Ely Cathedral, where his body rests. Here in Oxford, every child knows the Martyrs' Memorial, which marks the spot where three brave

Christians died for their religion. But there is likewise in Oxford a place where, three centuries earlier, a Jew gave up his life for his God. The Jewish schoolboy who goes to York Minster visits Clifford's Tower also, and remembers his visit on the next *Yom Kippur* when he sings *Omnam Ken*, composed by the Martyr Rabbi of York. Wherever you turn there are similar opportunities. Even Puck of Pook's Hill contains a Jewish story!

But the question will surely be asked, where are, outside Palestine, our own Jewish antiquities? Clifford's Tower is Jewish by association, what have we that is Jewish in origin? The answer is that we do indeed possess our own Jewish antiquities, but they are of a different type. True, we have the old Synagogue in Prague, Moyse's Hall at Bury St. Edmund's, the Copper Tablets of the Indian Jews, nearly 1200 years old, and similar relics of the past. But our inheritance contains much else. Owing to persecutions and expulsions, Jews have never been in a position —except in Moorish Spain—to rear splendid Synagogues; they are now Churches: our legacies have had to be portable. They have been carried in our souls. Among the many splendid presents our fathers gave us are the songs that are in this book. Think of the generations that have sung them, of the tribulations they have suffered, of their faithfulness unto death! How these songs must have cheered them on their Sabbaths, sometimes when persecution and martyrdom were at their doors! Much has changed with the ages; bitterness and hatred have disappeared. But our songs and our traditions remain, and it is our duty to live in loyalty to them and, in our turn, to preserve and pass them on.

The custom of singing *Zemiroth* is immensely old. If you will turn to Dr. Abrahams' Notes to the Singer's Prayer Book

you will see that the habit can be traced back to the times of the Essenes and *Tannaim*. To his references I would add but one more, *Ṣoṭah* ix, 11, from which we learn not when the practice began but when it ceased—for a time. This was 'when the *Ṣanhedrin* was annulled.' So we can see that the custom was of extreme antiquity.

Let us consider the songs in this book. The oldest is said to be No. viii (*Tsur mish-shelo Akhalnu*). Dr. L. Hirschfeld considers that it is as old as the Mishnah! But one is rather doubtful about this date. The language and style seem younger, and the song is not, I think, in the oldest prayer books. Let us, then, begin with No. xv (*Deror Yiqra*). We find this poem in the *Maḥzor Vitri*, an old prayer book, according to the rite of Vitry-le-François on the Marne—a little place of which we heard during the War. This *Maḥzor* was compiled by Rabbi Simḥah b. Samuel of Vitry, a pupil of Rashi. He died in 1105. When you next go to the British Museum, ask to see this old manuscript, it is numbered Cod. Add. 27200-1. But the poem is older than the *Maḥzor Vitri*. The author was Dunash ibn Labrat, who was born at Fez about 910. He was the first to write Hebrew verse in Arabic metre, and this song is a specimen of his endeavours. Now what songs do you know of that age in Europe that are still being sung to-day? (I am not thinking of hymns nor of Psalms). There may be some, but not many, I am sure, that have travelled so far and so wide and have lasted a thousand years. When *Deror Yiqra* was composed, King Alfred had just died and Edward the Elder sat on the throne. 'Girls and boys come out to play' is an English song which begins very much like ours, and which is written in a metre that is almost similar to ours, but I do not know how old it is.

Next we come to No. i (*Kol Meqaddesh*). The author, probably, was Rabbi Moses ben Qalonymos, who lived towards

the end of the tenth century. There were several members of the Qalonymos family called Moses who lived just about this time. This family came from Lucca in Italy, and settled at Mayence and Speyer about the end of the eighth century. According to their records, they were invited by an Emperor. Some scholars think that this Emperor was Charles the Bald, and that the family emigrated in 876. The historian Thietmar von Merseburg thinks that it was Otto II (973-983), because his life was saved in battle by a Jew called Qalonymos. But Luzzatto and others hold that the Emperor was Charlemagne, who died and was buried at Aix-la-Chapelle in 814. Charlemagne was desirous of attracting scholars to settle in his Kingdom. He was fond of learning, although he could not write. When he had to sign his name, he could form only two strokes of the V or U, and the clerks had to fill in the rest of his signature.† By the way, the first words of the poem might seem to contain part of the name Qalonymos (*Kaf*, *Lamed*, *Mem*, *Shin*). But this is probably unintentional, because the proper spelling demands at least *Qof*, if not *Samekh* as well.

No. iii (*Mah Yediduth*) comes next. It was written by Rabbi Menaḥem ben Makhir of Ratisbon (*circa*. 1080). Menaḥem lived

† Recently (August 1925) the Albanian Correspondent of *The Times* stated that Ahmed Bey Zogu, the present ruler of Albania, is an illiterate. The first king of England to sign his name was Richard II, in 1386, his predecessors having been content to make their mark (see *The Handwriting of the Kings and Queens of England* by W. J. Hardy, F.S.A.). Charlemagne himself did not learn to write till he was well advanced in years. For Justinian wooden stencils were cut, by the aid of which he was able to inscribe his signature. Similarly the 'Tughra,' or royal symbol in Turkey, so well known to all who have even cursorily examined a Turkish coin, stamp, or proclamation, is, in reality, a relic of the illiteracy of the first Sultan, who, unable to sign a treaty, dipped his open hand in ink and pressed it on the paper. Into the resultant smudge his initials were woven, and the same procedure was followed with his successors.

through the terrors of the First Crusade in 1096, and wrote about them. You will note both here and elsewhere that those who lived in the gloomiest times wrote the gayest tunes! What a lesson for us! There is also another thing to note in this connection. These were the dark ages. Very few people could read or write. But the Jews never forgot their learning so completely as others did. It would be difficult to find a Jewish parallel to Charlemagne. We have had our periods of ignorance, but I think that the general level of culture among our forefathers, in spite of their lack of opportunity, was never so very low. In the Ghetto there was always light.† I do not recall this in any boastful spirit, but the fact ought to be mentioned here because you will not, I believe, find it in your history books. You will hear enough about Isaac of York and of Jewish usurers,

† To obtain an idea of the environment of the Ghetto, Mr. G. G. Coulton's book, *The Mediaeval Village,* should be read. Mr. Coulton controverts the thesis advanced by scholars like Cardinal Gasquet, fostered also by Cobbett, Chesterton, Belloc, and others, that the life of the peasant was idyllic before the time of Luther, and that all modern evils are the fruit of the Reformation and the destruction of the social system, which was the result of Protestantism. Mr. Coulton shews that this is a misconception, and that in feudal times the life of the peasant was terribly hard. Ignorance, squalor and misery prevailed. It is difficult to believe that the countryman would have understood songs so elaborate, so replete with allusions to Scripture and history as are the *Zemiroth*. How much of the Bible did the peasant know? What kind of songs did he sing? Could he sincerely appreciate references to joyous gatherings round the family board, to capons and flagons, to peace and quiet on Sundays and Feast Days, to delightful hours spent in study and in teaching his children? Yet the *Zemiroth* were the monopoly neither of the rich nor of the learned among the Jews; they were the *Carmina Pauperum*. Not only the morality and culture that they reflect but the spirit of domestic happiness that is inherent in these poems deserves to be contrasted with the impression of mediaeval life in the lower strata of the population which we gain from many sources differing widely in place and age, from Chaucer, from Boccaccio, from the Ship of Fools and even from Shakespeare.

but you will scarcely ever read about Jews who were doctors or poets. Pride in your ancestry does not involve 'side' towards others: legitimate pride carries with it a sense of unworthiness and responsibility.

Several of our *Zemiroth* come from Mayence. A good example is No. ix (*Barukh Adonai Yom Yom*), which was composed by R. Simeon ben Isaac ben Abun, about the year 1000 of the civil era. His poem is of interest because it reflects in a curious way the mind of his age. If you read the poem through you will find no reference to Sabbath meals or even to Sabbath itself, to Grace or to any of the usual themes that occur in the other *Zemiroth*. The song is occupied with a description of the 'Four Kingdoms' mentioned by Daniel, which had persecuted Israel and with hopes for future redemption, soon to come. Simeon's poem belongs to the class called Apocalypses. An Apocalypse is a writing which tells of the approaching end of the world, of the great war which is soon to break out and which will crush evil finally, of the immediate coming of the Messiah and of the speedy triumph of peace and universal brotherhood. People wrote apocalypses when things were particularly bad with them: they were, as Professor Burkitt terms them, messages of a good time coming very soon. Now why did Simeon suddenly produce an apocalypse? Because others were doing so. He was caught by the prevailing fever, and he felt it necessary to give expression, from the Jewish point of view, to great conceptions about which many Christians were writing and talking. As the thousandth year after the Crucifixion drew near, Christians imagined that the end of the world was at hand. Excitement prevailed. When the year passed, people said that the year 1030 and not 1000 must be the critical one. They even dated their contracts with the ominous Latin words 'Appropinquante termino

mundi.'[1] This feeling ultimately led to the Crusades. In the midst of this tense expectation the Jews did not remain unaffected. To them the fateful time was to be the 256th cycle, because, according to Jeremiah xxxi, 6, '*Ronnu* (=256) shall be to Jacob for joy.' Alas, *Ronnu* ushered in the *Gezeroth Taṭnu*, the horrors of 1096, when Jewish blood flowed in streams in the Rhineland. Now you understand why Simeon penned this Apocalypse. He was striving to comfort his people amid the prevailing foreboding. The Christians were proclaiming the end of the world and anticipating their triumph : Simeon, by an appeal to history, sought to assuage the fears of the Jews and to give them hope, bidding them trust in Israel's Guardian for protection.

R. Abraham ibn Ezra, who wrote No. xiii (*Ki eshmerah Shabbath*), was one of the greatest scholars that Judaism ever produced. He was a commentator, a grammarian, a philosopher and a mathematician. It is possible that Browning on two occasions had him in mind. In his poem *Rabbi Ben Ezra* it has been suggested (by Mr. A. J. Campbell in Berdoe's *Browning Cyclopaedia*) that some of ibn Ezra's teaching is incorporated. Again, in his *Holy Cross Day*, Browning cites ibn Ezra, though the 'Song of Death' (ll. 66 foll.) is Browning's own composition.

[1] (See T. A. Archer and C. L. Kingsford, *The Crusades,* Lond. 1899, p. 14. This interpretation of the phrase is disputed. It is held that the words were a legal formula, and nothing more. Millenarianism, maintained by Augustine, became a heresy after his death, and soon disappeared (see Hastings, *E.R.E., s.v.* Eschatology). The question cannot here be argued, but it is clear that in the upheaval occasioned by the Crusades some Jews, at all events, turned their thoughts towards Apocalypse. It is significant that Anglo-Jewish Starrs, of a somewhat later date, *i.e.*, shortly before the Expulsion, not infrequently contain the sentence 'from the creation of the world until the end of the world.' Although the expression was then, doubtlessly, devoid of any eschatological intent, it does not necessarily follow that when originally employed in the Starrs these words were equally colourless.

Ibn Ezra, who was born at Toledo in 1092, and who died in 1167, either at Rome or at Calahorra, on the border between Navarre and Old Castile, was a roving scholar. He travelled extensively, possibly visiting the East; wherever he went he wrote books, but he never stayed long in one place. In 1158 he was in London, where he composed his philosophical book *Yesod Mora*. We in Oxford believe that he came to our city also, where indeed, according to *The Jewish Encyclopaedia*, there had been three halls owned by Jews in the University, Moyse's, Lombard's, and Jacob's. It must be admitted that of Ibn Ezra's Oxford visit we have no direct proof. But we like to think that he wandered round the river walks where, on the site of the Botanic Garden, the Jewish Cemetery lay (some three centuries before Magdalen Tower was built) when St. John the Baptist's Hospital had just been founded opposite, where the Chaplain's Quad. meets the High Street; that he stayed in the Jewish quarter between the Castle and St. Ebbe's, and perhaps that he taught this very song to his host who entertained him over Sabbath. We have many wanderers who visit us now over Sabbath, but no one has ever sung us a new *Zemirah*! In the first stanza of *Ki Eshmerah Shabbath* we may see a pathetic allusion to Ibn Ezra's ceaseless travels. He often alludes to his exile, as in sadness he terms it, though no reason for his unrest is apparent save his own inclination.

R. Barukh ben Samuel of Mayence, who wrote No. x (*Barukh El Elyon*), was a great Talmudist and a great poet as well. Often the two gifts of poetry and legalism go hand in hand, especially among Jews. Can you name any great English lawyer who wrote verse? The converse is certainly true, because, for example, Shakespeare's law is said to have been excellent. Francis Beaumont was a member of the Inner Temple. Other

instances will suggest themselves. Many of Barukh's compositions are sung in the liturgy. A specimen, rendered into English from Zunz's German translation, is cited in *The Jewish Encyclopaedia*:—

'Jeshurun's God, beyond compare,
Enthroned above the clouds,
Who dwelleth in the heavens high,
Yet still on earth is ever nigh;
'Mid tears and sadness, songs and gladness,
To Him my gaze I turn,
Who all my feeling, thought and action
Is ever sure to learn.'

Barukh died at Mayence on April 25th, 1221. He was an eminent Rabbi in an eminent town. Jewish congregations met there for Synods, and in these Barukh took a leading part. Mayence itself, one of the oldest cities in Germany, was just then particularly prosperous: it was known as '*Goldene Mainz*.' Two centuries later Guttenberg set up his printing press there. The importance of Mainz as a city, the renown of the community and the genius of Barukh all combined to make this song deservedly popular.

With No. IV (*Mah Yafith*) and No. V (*Yom Shabbath Qodesh hu*) we reach the XIV century, the gloomy century of the Black Death (1348-9), when Jews who escaped the plague were massacred because they survived. A note about the author of IV will be found prefixed to the song: of the author of V, Jonathan, nothing is known, save the curious story of his recovery of this song which had been stolen from him (see Note to the last stanza of V). Jonathan, one is inclined to think, must have been a Troubadour. This term was given to the poets of Southern France and of Northern Spain and Italy who wrote in the *langue d'oc* from the XII—XIV centuries. The Trouba-

dour was, as his name implies (*trouver*) one who invented or improvised poetry, who found out new forms, not necessarily sentimental. He wandered from place to place, reciting his songs in the courts of kings or the castles of knights, at fairs and in inns, wherever he found a welcome. The German lyric poets about the same time were called Minnesingers (from *Minne*, love). You will recall the German singers from Wagner's operas Tannhäuser and the Mastersingers of Nurnberg. One Jewish Minnesinger, Süsskind of Trimberg, is known: A. M. Friedenberg wrote an excellent article on Süsskind (*Jew. Quart. Rev.*, XV, October, 1902, p. 60). That our Jonathan was a Troubadour seems to be suggested by the story of the theft of the song, which is like the similar incident recorded by Arnaut Daniel at the Court of Richard I and by the Provençal rhyme-scheme (see Introduction to V). Had the author been a Rabbi none of his flock would have wished or ventured to steal his work: had he been a writer with a settled residence, no thief would have found opportunity to appropriate the song. But a wandering minstrel would have few protectors, and if the account of the plagiarism is accurate, the conclusion that Jonathan was a Troubadour seems highly probable.

When Mordecai ben Isaac composed No. IV (*Mah Yafith*) the Jews had not long returned to Carpentras. They had been expelled in the beginning of the XIII century but had been re-admitted in 1263. In 1276 sixty-four heads of families, representing two-thirds of the community, made an agreement with the Bishop by which they became his vassals and paid certain taxes in return for protection. But in 1322 they were driven out once more and their Synagogue was turned into a Church.

Songs VI and VII (*Yah Ribbon Alam* and *Yom Zeh leYisrael*) were composed in Palestine. There is not much to add to the

information given in the notes to each one. It should be remembered, in reading them, that they are later in date than the others. They were written about the time of Queen Elizabeth, when there was a golden age of poetry in England. So in Palestine, too, was there an outburst of song about this time. The era of great expulsions was over and re-settlements were beginning. We are at the dawn of our own times. One of the group of men who wrote poems in Palestine was Joseph Caro, the author of the *Shulḥan 'Arukh* ('The Laid Table'), the last of the Jewish codes. Another was the author of *Lekha Dodi*.

Of the rest of the songs there is not much to say here. We can but hazard guesses as to their authors, for the acrostics do not tell us much. But the songs are beautiful none the less. If you wrote a fine poem that lived for centuries in people's hearts, cheering them and pleasing them, would you mind if your name were forgotten? Perhaps it is rather fascinating for us not to know who all the authors were. We can busy ourselves in trying to discover which age and century is most likely to have inspired them. Perhaps one day a manuscript will be found that contains the clue to the puzzles, as, to some extent, the *Maḥzor Vitri* has done. But, in a way, oblivion does not matter much: the work is greater than the maker. An Unknown Singer can be as famous as an Unknown Warrior.

May these *Zemiroth* find favour with you, Jewish boys and girls of free England, as they have, throughout the dark centuries, found favour in Jewish homes. May their lessons be remembered, their sweet strains comfort you in the difficulties of life, and may they help you, when you grow up, to welcome the Sabbath Bride to your tables as she was ever welcomed by your fathers and mothers before you.

THE METRES OF THE SONGS.

THE attention of the Reader is directed to the metres in which the Songs are composed. Many of these are Provençal, and some afford a clue to the date of the Songs and the place where they were composed. It does not necessarily follow that this criterion is infallible,[1] but it is more than probable. If a Jew adopted a foreign style, the chances are that he did so when and where that style was fashionable. No. VI is a clear proof of this (see Introd. to No. VI). By this means we may trace a map of the wanderings of the Hebrew poems. It is hardly necessary to add that there is no purely Jewish metre.

[1] On this point see the author's 'Arthur Davis' Lecture.

THE GREETING OF THE BRIDE'S ANGELS.

On Friday evening two Angels are said to accompany a man home from Synagogue, a good Angel and an evil Angel. If all the proper preparations for the Sabbath have been made in the home, the good Angel remains to bless the Sabbath. The idea underlying this allegory, that the frame of mind in which a man and his family prepare to receive and welcome the Sabath-Bride, either fosters or mars the spiritual delights of the day, is brought out in the following greeting and prayer, which are recited in Hebrew by the father and in English by the mother.

PEACE be unto you, ye ministering Angels, Angels of the most High, ye that come from the Supreme King of Kings, the Holy One, blessed be He.

May your coming be in peace, ye ministering Angels, Angels of the most High, ye that come from the Supreme King of Kings, the Holy One, blessed be He.

Bless me with peace, ye ministering Angels, Angels of the Most High, ye that come from the Supreme King of Kings, the Holy One, blessed be He.

Go ye forth in peace, ye ministering Angels, Angels of the Most High, ye that come from the Supreme King of Kings, the Holy One, blessed be He.

'For He will give His Angels charge over thee, to guard thee in all thy ways. But the Lord it is who will guard thy going forth and thy coming in from now and for evermore.'

Lord of all the worlds, Master of all souls, Lord of peace, great, blessed and glorious King whose word is peace, King that art pure and liveth for ever, O Thou that art good and doeth good, single and alone, King of all power yet clad

in mercy, yea King of all Kings, King That art exalted yet sustaineth those that have fallen, Who reneweth the work of the creation, Who redeemeth and delivereth, King of Holiness, high and exalted, That heareth prayer, King Whose way is perfect,

I give thanks before Thee, O Lord my God and the God of my fathers, for all the loving-kindness which Thou hast already wrought for me and which Thou wilt in future do unto me and unto all my household and unto all Thy creatures who share with me in the covenant. Blessed be Thy Angels, holy and pure, that work Thy will, O Lord of peace. O King whose possession is peace, bless me with peace and ordain for me, for my household and for all Thy people, the House of Israel, life, happiness and peace.

O King that ruleth on high over all the hosts, who didst form us as Thou didst form all the world, I entreat Thy glorious presence that Thou mayest account me and my household worthy to find grace and good understanding in Thy sight, and in the sight of all the sons of Adam and Eve, to serve Thee. Pardon and forgive us and our children for all our sins. Grant us that we may receive each Sabbath in the midst of joy, plenty and honour, but not in the midst of sin. Remove from us and our children and from all Israel every manner of sickness, disease, poverty, humiliation and dependence on charity. Strengthen our better feelings to serve Thee in truth, in awe as well as in love, and let us be honoured in Thy sight and in the sight of those that behold us, for Thou art the King of Honour, Thine it is and Thine it beseemeth.

Thou Who art the Supreme King of Kings, bid Thy Angels, Thy supreme ministering Angels, watch over me in mercy and bless me as they come into my house on this our holy day. For

I have kindled my lights and I have spread my couch and I have changed my garments for the glory of the Sabbath Day. I have come into Thy house to pour forth my supplication to Thee that Thou mayest cause all my sorrows to pass away, and I have testified that in six days Thou hast created all things. Twice again, yea thrice, will I bear testimony over the sacred cup in the midst of my joy, as Thou has commanded me, in order to serve Thee and thus will I tell forth Thy greatness in song. I have set the Lord before me; mayest Thou yet have mercy upon me in my exile, redeem me and rouse my heart to love Thee. Then indeed will I keep Thine ordinances and statutes without hindrance, and then will I pray as is truly due and fitting.

O Ye Angels of peace, come ye in peace, bless me with peace, bring your blessing to my table ready spread, and be your going forth for peace, from now and for evermore. Amen, Selah.

For the convenience of the reader, the English verses have been printed consecutively, parallel to the Hebrew. In words containing extra syllables, the singer should sing two or more short notes instead of one long one. Mrs. Henriques will gladly answer queries if difficulty is experienced in adjusting the Hebrew or English words to the music.

The Authors and Dates of the Songs.

FRIDAY EVENING.

PAGE

I. כל מקדש שביעי by Moses [b. Qalonymos, X. cent.] 31

II. מנוחה ושמחה by Moses 37

III. מה ידידות by Menahem b. Makhir of Ratisbon, *circa* 1080 41

IV. מה יפית by Mordecai b. Isaac of France, *circa* 1305 47

V. יום שבת קדש הוא by Jonathan ... 57

VI. יה רבון עלם by Israel Najara of Palestine, XVI. cent. 65

VII. יום זה לישראל by Isaac Lurya of Palestine, 1535-73 71

VIII. צור משלו אכלנו Author unknown. ... 75

According to Hirschfeld this song was composed in the early Tannaitic period, but the metre suggests the XII. cent.

SATURDAY.

PAGE

IX. ברוך יי יום יום by Simeon b. Isaac b. Abun of Mayence, *circa* 1000 79

X. ברוך אל עליון by Barukh b. Samuel of Mayence, d. 1221 85

XI. יום זה מכבד by Israel hag-Ger (unknown) 89

XII. יום שבתון by Judah (unknown) 93

XIII. בי אשמרה שבת by Abraham ibn Ezra, b. in Toledo, 1092, d. in Rome, 1167 ... 97

XIV. שמרו שבתותי by Solomon (unknown). The metre suggests XIII. cent. 101

XV. דרור יקרא by Dunash [ibn Labrat of Fez] X. cent. 107

XVI. שבת היום ליי by Samuel (unknown) ... 113

[CONCLUSION OF SABBATH OR ATONEMENT]

[In Appendix].

XVII. המבדיל בין קדש לחול by Isaac ibn Ghayyat (1030-1089) 117

XVIII. אל נורא עלילה by Moses ibn Ezra (1070-1138) 119

N.B. — The easiest songs for young children are the 'jollier' ones, XVI., XV., VII. and III.

SONGS FOR THE EVE OF SABBATH.

I.

(Hirschfeld, p. 2)

The name of the poet, as given by the initials of Stanza I, is Moses. According to Zunz, the poem is not earlier than the fourteenth and not later than the sixteenth century. Hirschfeld, however, believes the author to have been Moses b. Qalonymos, who lived at the end of the tenth century.

Since the poem is contained in the *Maḥzor Vitri*, Zunz's date is much too late and Hirschfeld is probably right. The additional stanza from the *Maḥzor Vitri* and the chief variations are given below, in the notes.

A meditative poem, with a biblical citation as a chorus at the end of every stanza.

I

כָּל־מְקַדֵּשׁ שְׁבִיעִי בָּרְאוּ לוֹ· כָּל־שֹׁמֵר שַׁבָּת בַּדָּת מֻחֲלָלוֹ. שָׁבָרוּ הַרְבֵּה מְאֹד עַל־פִּי כָּעֲלוֹ· אִישׁ עַל־מַחֲנֵהוּ וְאִישׁ עַל־דִּגְלוֹ:

אַהֲבִי יְיָ הַמְחַכִּים לְבִנְיַן אֲרִיאֵל· בְּיוֹם הַשַּׁבָּת שְׁישׂוּ וְשִׂמְחוּ בְּמַקְבְּלֵי מַתַּן נַחֲלִיאֵל· גַּם שְׁאֵרִיכֶם קַדֵּשׁ וְאִמְרוּ לְאֵל. בָּרוּךְ יְיָ אֲשֶׁר נָתַן מְנוּחָה לְעַמּוֹ יִשְׂרָאֵל:

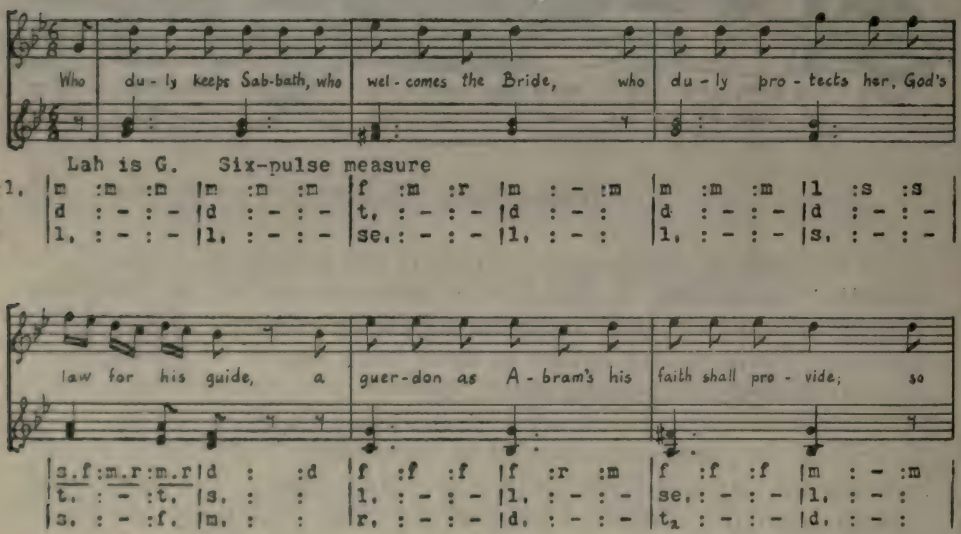
הִדְשִׁי יְיָ וֶרַע אַבְרָהָם אֹהֲבוֹ· הַמְאַחֲרִים לָצֵאת מִן הַשַּׁבָּת וּמְמַהֲרִים לָבֹא· וּשְׁמֵחִים לִשְׁמוֹרוֹ וּלְעֶרֶב עֲרוֹבוֹ· וֶה הַיּוֹם עָשָׂה יְיָ נָגִילָה וְנִשְׂמְחָה בוֹ:

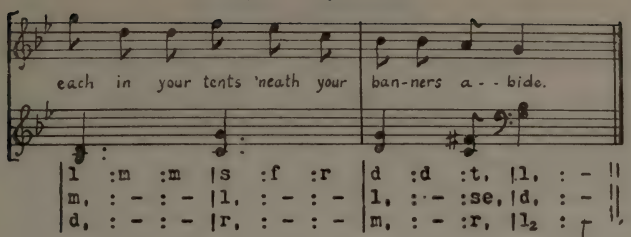
זְכֹר תּוֹרַת מֹשֶׁה כְּמִצְוַת שַׁבָּת גְּרוּסָה· חֲרוּסָה לְיוֹם הַשְּׁבִיעִי כְּבֹלָה בֵּין רַעְיוֹתֶיהָ מְשֻׁבָּצָה· טְהוֹרִים יִירָשׁוּהָ וִיקַדְּשׁוּהָ כְּמַאֲמַר כָּל־אֲשֶׁר עָשָׂה· וַיְכֻל אֱלֹהִים בַּיּוֹם הַשְּׁבִיעִי מְלַאכְתּוֹ אֲשֶׁר עָשָׂה:

יוֹם קָדוֹשׁ הוּא מְבוּאוֹ וְעַד צֵאתוֹ. כָּל וֶרַע יַעֲקֹב יְכַבְּדוּהוּ כְּרַבֵּר הַמֶּלֶךְ וְדָתוֹ. לָנוּחַ בּוֹ וְלִשְׁמוֹחַ בְּתַעֲנֻגֹת אָכוֹל וְשָׁתוֹ· כָּל־עֲדַת יִשְׂרָאֵל יַעֲשׂוּ אֹתוֹ:

מָשׁךְ חַסְדְּךָ לְיוֹדְעֶיךָ אֵל קָנוֹא וְנוֹקֵם. נִשְׂרֵי יוֹם הַשְּׁבִיעִי זָבוֹר וְשָׁמוֹר לָהֶם· שִׂמְחֵם בְּבִנְיַן שָׁלֵם וּבְאוֹר פָּנֶיךָ תַּבְהִירֵם· יְרַוֵּן מִדֶּשֶׁן בֵּיתֶךָ וְנַחַל עֲדָנֶיךָ תַּשְׁקֵם:

עָזוֹר לִשְׁבָתִים בַּשְּׁבִיעִי כָּחֳרִישׁ וּבַקָּצִיר שׁוֹלְטִים. פְּתָעִים בּוֹ פְּסִיעָה קְטַנָּה קְעֻרִים בּוֹ לְבֶרֶךְ שָׁלֹשׁ פְּעָמִים. צְדָקָתָם תַּצְהִיר כְּאוֹר שִׁבְעַת הַיָּמִים. יְיָ אֱלֹהֵי יִשְׂרָאֵל תְּשׁוּעַת עוֹלָמִים:





Who duly keeps Sabbath, who welcomes the Bride,
Who truly protects her, God's Law for his guide,
A guerdon—as Abram's—his faith shall provide:
So each, in your tents, 'neath your banners abide.

Who yearn for Ariel rebuilded once more,
Take Sabbath in joy from the Torah's rich store,
Come, lovers of God, let us praise and adore
Our God Who gave rest to His people of yore.

O seek Him, ye children of Abram His friend,
Be glad Sabbath's frontiers and bounds to defend,
Too late is her coming, too soon is her end,
This day of God's making: let gladness ascend!

God's Law gave us Sabbath—His Law be obeyed—
A bride 'mid her maids in fair samite arrayed;
The pure are her heirs, they proclaim—as 'tis said—
'God rested and blessed all His works He had made.'

All holy her night and all holy her day:
Then come, sons of Jacob, your King's word obey;
Rejoice o'er your flagons, with feasting be gay,
All Israel united to rest and to pray.

Who know Thee, who guard Sabbath's twofold behest,
O grant them Thy mercy, O shorten their quest
For Salem rebuilt; in Thy light be they blest,
By Thy streams of delight bring them safely to rest.

Nor sowing nor reaping their Sabbath profanes;
They rest and they feast thrice with grateful refrains:
Their goodness a sevenfold radiance remains,
Their stronghold the Lord Who eternally reigns.

Thy word make us pure as the sky, Thy pure veil! †
O let Thy grace guide us as herds in the dale,
Reposing at ease, while the moonbeams grow pale,
On meads by still streams whose cool waters ne'er fail!

† The Hebrew of the last stanza is given in the Notes.

3. Genesis xv, 1.
4. Numbers i, 52.
5. Ps. xcvii, 10 : Isaiah xxix, 1-2 : Ezek. xliii, 15-16.
6. Numbers xxi, 19 : *Ethics of the Fathers*, vi, 2. On Ariel see additional note below.
7. Ps. cxxxiv, 2 : lxvi, 3.
8. I Kings, viii, 56.
14. The *Maḥzor Vitri* reads שתי ריעותיה
18. Esther ii, 8; iv, 3.
19. Isaiah xxii, 13.
20. Exodus xii, 47.
21-2. Ps. xxxvi, 11 : Nahum i, 2 : Exodus xx, 8 : Deut. v, 12.
23. For בהמ see Lev. xiii, 39.
24. Ps. xxxvi, 9.
27. Isaiah xxx, 26.
28. תצהיר cf. Job xxiv, 11 (to shine) with a play on יזהירו Daniel xii, 3. There are two versions of the last line, contained in many prayer books: these are based on Isaiah xlv, 15, 17, and I Sam. xiv, 41. The *Maḥzor Vitri* reads תזהיר and הבה תמים
30. Isaiah lxiii, 14.
32. Numbers xxiv, 6.

The last stanza, which completes the alphabet, is given in *Maḥzor Vitri*:

(30) קדשם במצותיך וטהרם כעצם השמים לטהר
רוחך תנחמו כבהמה תרד בבקעה מן התר
שבתיהם תשכנם בנחלת הסחר
כנחלים נטיו כגנות עלי נהר

The text of the third line is most probably corrupted: the first word should clearly be שבטיהם, their tribes, or שפטיהם, their judges. For the allusion to הסחר the easiest reference is to Gaster's Prayer Book, Vol. I, p. 40, line 7 from foot (English).

The Bodleian MS. of the *Maḥzor Vitri* (Neubauer, 1100) ends at the conclusion of stanza vi. Among its variant readings may be noted במאמר אל רם ונשא in l. 15.

NOTE ON ARIEL (line 6).

The Hebrew word Ariel occurs in Isaiah xxix, 1, etc., and is used as a synonym of the Temple altar. On the meaning of the word see ibn Ezra, Qimḥi and Rashi: the Targum renders the word by *Madbaḥa* (altar) and the Septuagint by Ἀριήλ: for further information see the Oxford Lexicon and J. Skinner in the *Cambridge Bible, Isaiah*, p. 217.

The question arises how should Ariel be pronounced in English? We know the word well as *A*riel from *The Tempest* but what has Shakespeare's 'Airy Spirit' to do with the Altar? If it could be shown that Shakespeare borrowed the name directly from the Bible, one would have to assume that as *A*riel the word had passed into the English language and that no other pronunciation than *A*riel was possible. But if Shakespeare's use of the name was produced merely by a vague recollection of a Biblical word which was not very familiar, if, in other words, Shakespeare chose the name because it suggested 'airy' rather than אריאל, then we are surely justified in reproducing the Hebrew word for Altar in its nearest phonetic guise, *e.g.*, Arièl, as the Septuagint does. To avoid confusion, the long vowels have been marked.

On the name Ariel see p. xii of Aldis Wright's edition of *The Tempest*, Oxf. 1884.

The late Mrs. R. N. Salaman preferred *A*riel and the line originally ran 'Who yearneth for *A*riel builded once more.' To Professor Sir I. Gollancz and to the Rev. Dr. H. P. Stokes the editor is indebted for the following notes, and, in consequence, the form Arièl has been adopted.

Professor Gollancz's Note.

'The name *A*riel, though glossed by Shakespeare as *an ayrie spirit*, is of Hebraistic origin, and was no doubt derived from such treatise as Heywood's *Hierarchie of the Blessed Angels*:—

"The earth's great lord
Ariel. The Hebrew Rabbins, thus accord."

Of course it is difficult to say definitely that Heywood's Ariel = Ariel or Arìel, but I am inclined to the former. At all events Shakespeare has fixed Ariel, and I should agree with the course taken by Mrs. Redcliffe Salaman unless you wish definitely to differentiate your Arìel from Shakespeare's Ariel. In this case you ought to point Aríel or Arìel, so that the reader may make no mistake. In fact, from that point of view, viz., the differentiation of the two (though the origin be alike) there is something to be said for you, with the safeguard suggested. On the whole I support your proposal, plus accent.'

Dr. Stokes' Note.

(1) 'The name of Ariel was taken from the sacred writings: "Woe to Ariel, to Ariel, the city where David dwelt!" (Isaiah xxix, 1). See also the fourth and sixth verses, which may have particularly struck our author, and induced him thus to denominate Prospero's principal ministering spirit: "And thou [Ariel] shalt be brought down, and shalt *speak out of the ground*, and thy speech shall be low out of the dust, and thy voice shall be as of *one that hath a familiar spirit, out of the ground*, and thy speech shall whisper out of the dust." "Thou shalt be visited of the Lord of Hosts with *thunder*, and with earthquake, and great *noise*, with *storm*, *tempest*, and the *flame of devouring fire*."

[Edmond Malone, 1821 *Variorum ed. of Shakespeare*, Vol. 15, p. 15.]

(2) "The name Ariel came from the Talmudistick mysteries with which the learned Jews had infected the Rosicrucian Science.

[T. Warton, quoted in above, Vol. 15, p. 3.]

(3) Heywood (cited above).

(4) "Name of one of the Seven Angelic Spirits."

II.

(Hirschfeld, p. 5)

The initials of stanzas i—iii give the author's name as Moses. The metre is Provençal, but so common as to preclude any deduction as to date.

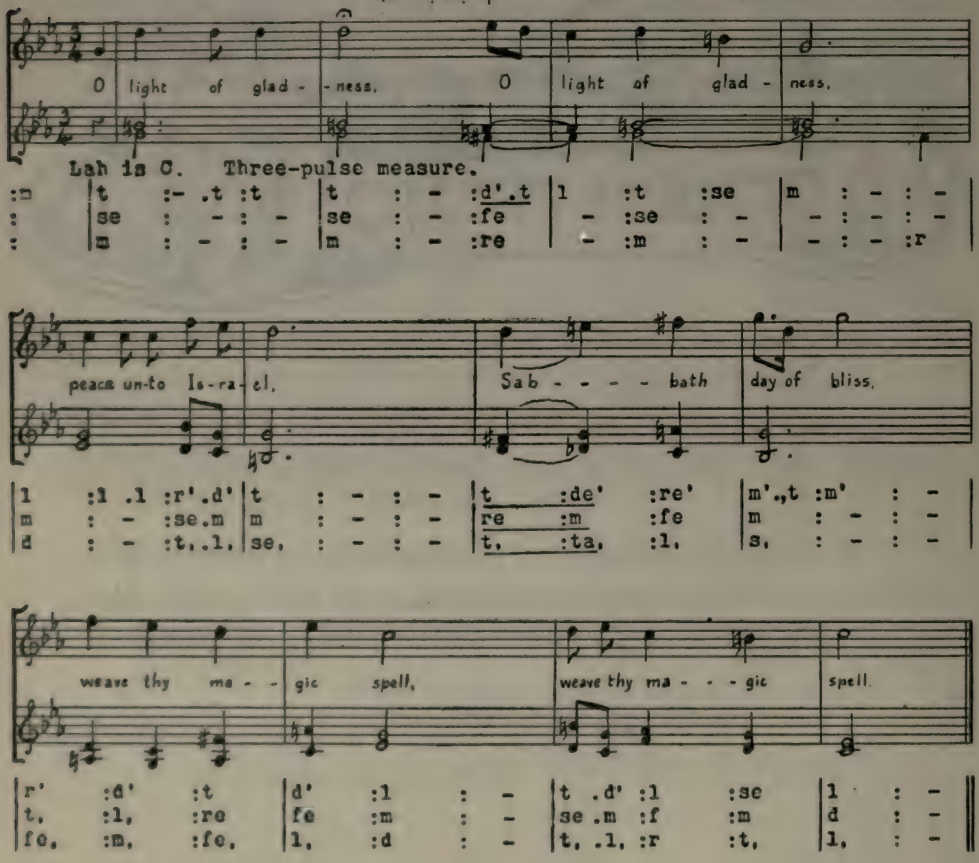
מְנוּחָה וְשִׂמְחָה אוֹר לַיְּהוּדִים. יוֹם שַׁבָּתוֹן יוֹם
מַחֲמַדִּים. שׁוֹמְרָיו וְזוֹכְרָיו הֻמָּה מְעִידִים. כִּי לְשִׁשָּׁה
כֹּל בְּרוּאִים וְעוֹמְדִים:

שְׁמֵי שָׁמַיִם אֶרֶץ וַיַּמִּים. כָּל־יְצָאָ מָרוֹם גְּבוֹהִים
וְרָמִים. תַּנִּין וְאָדָם וְחַיַּת רְאֵמִים. כִּי בָּיָה יְיָ צוּר
עוֹלָמִים:

הוּא אֲשֶׁר דִּבֵּר לְעַם סְגֻלָּתוֹ. שְׁמוֹר לְקַדְּשׁוֹ מִבֹּא
וַעַד־צֵאתוֹ. שַׁבָּת קֹדֶשׁ יוֹם חֶמְדָּתוֹ. כִּי בוֹ שָׁבַת
מִכָּל־מְלַאכְתּוֹ:

בְּמִצְוַת שַׁבָּת אֵל יַחֲלִיצֶךָּ. קוּם קְרָא אֵלָיו יָחִישׁ
לְאַמְּצֶךָ. נִשְׁבַּת כָּל־חַי וְגַם נַעֲרִיצֶךָ. אֱבֹל בִּשְׁמָחָה
שְׁתֵה כִּי בֵרַךְ רָצֶךָ:

בְּמִשְׁנֵה לֶחֶם וְקִדּוּשׁ רַבָּה. בְּרֹב מַטְעַמִּים וְרוּחַ
נְדִיבָה. יִזְכּוּ לְרַב טוּב מְתֻעָנְגִים בָּהּ. לְכִיאַת נוֹאֵל
לְעוֹלָם הַבָּא:



O light of gladness, O light of gladness,
Peace unto Israel,
Sabbath day of bliss, weave thy magic spell,
Weave thy magic spell.

All they who guard thee, all they who guard thee,
With raisèd cup do tell,
Tell of six days toil, earth from chaos raised
Builded firm and well.

Blue skies and green fields, blue skies and green fields,
Ocean's unceasing tide.
Glorious hosts of heaven, beaming far and wide,
Beaming far and wide.

Mighty whales and dragons fierce, mighty whales and dragons fierce,
Then man, to tame their pride:
God's hand formed them all, sure His works abide,
Sure His works abide.

He spake to Israel, He spake to Israel,
Chosen for this behest,
'Till night's stars shine bright guard My Sabbath blest,
Guard My Sabbath blest.'

O day delightful, O day delightful,
Day which our God loved best,
God Himself on thee from His toil did rest,
From His toil did rest.

Ye faint and wearied, ye faint and wearied,
Sabbath soon make you strong!
Call on God, to Him strength and might belong,
Strength and might belong:

Sing loud His praises, sing loud His praises,
Sing mid the Angel throng,
Then go, eat in peace, He hath heard your song,
He hath heard your song.

Twin loaves and good cheer, twin loaves and good cheer,
Goblets of ruby wine,
Bid thy guests sing loud, praise His gifts divine,
Praise His gifts divine:

His grace will bless thee, His grace will bless thee,
True Sabbath bliss be thine
Soon to greet our King, sprung from David's line,
Sprung from David's line.

NOTES TO II.

1. Esther viii, 16.

6. The Hebrew (l. 3) refers to the double version of the Fourth Commandment. *Qiddush* is an act of testimony to God as the Creator of all. On wine in the *Qiddush*, see Abrahams' note on Singer's Prayer Book, p. 124.

11. Isaiah xxiv, 21. Hirschfeld points out that the poet follows the order of creation.

16. Isaiah xxvi, 4.

25 An illusion to the portion inserted in the Grace on Sabbath (רצה והחליצנו; Singer, p. 281).

27. Jonah i, 6.

29-32. An illusion to the two prayers *Nishmath* and the *Qedush-shah* in the Sabbath '*Amidoth*. The former (' The breath of all living'; Singer, p. 125) refers to human praise of God which man should strive to make equal to that of the Angels (*e.g.*, the *Qedush-shah;* Singer, p. 160).

31. Ecclesiastes ix, 7.

III.

מה ידידות

(Hirschfeld, p. 7)

The acrostic gives the name of the author as Menaḥem. Hirschfeld identifies this Menaḥem with Menaḥem b. Makhir of Ratisbon, *circa* 1080, first because of the repetition of the acrostic —a device adopted by this poet elsewhere—and secondly because of the initials of the last stanza, which form העלוב, a title that Menaḥem b. Makhir adopts in his dirge אבל אעורר

The realism of this poem is, in itself, remarkable. More than any other it is replete with homely touches, as true now as they were when penned eight centuries ago. More than any other it sings the praise of good cheer. It is a rollicking song with a joyous chorus: indeed, for some of us the meat is too strong! Yet this very poem—if Hirschfeld be right, and of this there can be little doubt—was written by one who lived through the horrors of the Crusades. He witnessed the massacres of 1096 and composed dirges and *Seliḥoth* on them. That he must himself have suffered the loss of dear ones, his title *he'Aluv* (the bereaved) would indicate. And this is the man who composed this jolly song! No greater proof could be adduced of the hold which Sabbath has on the Jew and of the falsity of the absurd charge that the Sabbath was a gloomy burden.

Doh is G. Three-pulse measure.
queen Sab- bath cherished far and wide let us speed in
Thy guest haste, we'll greet our pure bride, decked in splendid robes to meet her To our homes the lamp shall be her
La - bour o'er, we will greet her. La-bour o'er, we will
sure guide. greet her.
Chorus
Cease your toil, at home in peace a - bide. Let's re-joice to-day with vi-ands fair - est, set in choice ar-ray with mar-sels
rar-est, fat ca - pons, quails and fish, each up-on a lordly dish.

מַה־יְּרִידוּת מְנוּחָתֵךְ· אַתְּ שַׁבָּת הַמַּלְכָּה· בְּכֵן נָרוּץ לִקְרָאתֵךְ· בֹּאִי כַלָּה נָסוּכָה· לָבוּשׁ בִּגְדֵי חֲמוּדוֹת· לְהַדְלִיק נֵר בְּבָרָכָה· וְתֵכֶל כָּל־הָעֲבוֹדוֹת· לֹא תֵעָשׂוּ כָל־מְלָאכָה:

לְהִתְעַנֵּג בְּתַעֲנוּגִים· בְּרִבְרִים שְׁלָו וְדָנִים:

מֵעֶרֶב מַזְמִינִים· כָּל־מִינֵי מַטְעַמִּים· מִבְעוֹד יוֹם מוּכָנִים· מַרְנְגוֹלִים מְפֻטָּמִים· וְלַעֲרוֹךְ כַּמָּה מִינִים· שְׁחוֹת יְנוּחַ מְבֻשָּׂמִים· וְחַפְנוּקֵי מַעֲרַגִּים· בְּכָל־שָׁלֹשׁ פְּעָמִים· לְהִתְעַנֵּג:

נַחֲלַת יַעֲקֹב יְרֵשׁ· בְּלִי מְצָרִים נַחֲלָה· וִיכַבְּדוּהוּ עֲשִׁיר וָרָשׁ· וְחִזְּכוּ לְגָאֳלָה· יוֹם שַׁבָּת אִם־תְּכַבְּדוּ· וְהָיְתָם לִי סְגֻלָּה· שֵׁשֶׁת יְמִים תַּעֲבֹדוּ· וּבַשַּׁבְּתִי נָגִילָה· לְהִתְעַנֵּג:

How sweet thy precious gift of rest
Queen Sabbath, cherished far and wide!
Let us speed in thy quest,
Haste, we'll greet our pure bride
Decked in splendid robes to meet her.
To our homes the lamp shall be her sure guide.
Labour o'er, we will greet her,
Labour o'er, we will greet her.
Cease your toil, at home in peace abide.
Let's rejoice to-day with viands fairest
Set in choice array, with morsels rarest,
Fat capons, quails and fish,
Each upon a lordly dish.

Each Friday busy housewives all
Bake dainties for the Sabbath fare.
Ere the evening shades fall;
Plumpest fowls, deft, they prepare;
Crispest pie and sweetest pasty,
Spicèd hippocras to drink and wines rare,
Morsels rich, comfits tasty,
Morsels rich, comfits tasty,
Thrice the poor our Sabbath feasts shall share.
Let's rejoice to-day with viands fairest
Set in choice array, with morsels rarest,
Fat capons, quails and fish,
Each upon a lordly dish.

Gain Jacob's heritage divine,
From sorrow set thy spirit free
And redemption be thine;
Rich or poor though thou be
Keep thy Sabbath God ordainèd.
Mid his chosen folk He sure will bless thee.
Six days' toil not disdainèd,
Six days' toil not disdainèd,
Take thy Sabbath rest in joyous glee,
Let's rejoice to-day with viands fairest
Set in choice array, with morsels rarest,
Fat capons, quails and fish,
Each upon a lordly dish.

Doh is G. Three-pulse measure.
queen Sab - bath, cherished far and wide, let us speed in
Thy guest. Haste, we'll greet our pure bride, decked in splendid robes to meet her. To our homes the lamp shall be her
La - bour o'er, we will greet her. La-bour o'er, we will
sure guide. greet her
Chorus
Cease your toil, at home in peace a - bide. Let's re - joice to - day with vi-ands fair - est, set in choice ar-ray with mor-sels
rar - est, fat ca - pons, quails and fish, each up - on a platter dish.

חֲפָצֶיךָ אֲסוּרִים· וְגַם לְחֶשְׁבּוֹן חֶרְהוּרִים
מְרֻחָרִים. וּלְשַׂדֶּךָ הַבְּנוּרִים. וְתִינוֹק לְלַמְּדוֹ סֵפֶר.
לְמַנַּצֵּחַ בִּנְגִינוֹת. וְלַהֲגוּת בְּאִמְרֵי־שֶׁפֶר· בְּכָל־פְּנוֹת
וּמַחֲנוֹת: לְהִתְעַנֵּג:

הֲלוּכָךְ תְּהִי בְּנַחַת· עֹנֶג קְרָא לַשַּׁבָּת· וְהַשָּׁנָה
מְשֻׁבָּחַת· בְּרַח נֶפֶשׁ מְשִׁיבַת· בְּבֵן נַפְשִׁי לְךָ עָרְגָה.
וְלָנוּחַ בְּחִבַּת· בַּשּׁוֹשַׁנִּים סוּגָה. כֹּו יָנוּחוּ בֵן וּבַת:
לְהִתְעַנֵּג:

מֵעִין עוֹלָם הַבָּא· יוֹם שַׁבָּת מְנוּחָה· כָּל־הַמִּתְעַנְּגִים
בָּהּ. יְזֻכּוּ לְרֹב שִׂמְחָה· מֵחֻכְלִי מְשִׁיחַ· יָצָלוּ לְרַוָּחָה.
פְּרוּחֵנוּ תַּצְמִיחַ· וְגַם יָגוֹן וַאֲנָחָה: לְהִתְעַנֵּג:

From week-day needs thou shalt refrain,
O Merchant, pondering o'er thy schemes;
Soft thoughts be thy gain,
Daughter's bridal thy dreams;
Teach thy son our ancient glory;
(Israel's minstrel-king shall chaunt him sweet themes)
Israel's wanderings thy story,
Israel's wanderings thy story,
Till thy boy with emulation gleams,
Let's rejoice to-day with viands fairest
Set in choice array, with morsels rarest,
Fat capons, quails and fish,
Each upon a lordly dish.

Tread softly, woo the Sabbath's calm,
Queen Sabbath, happiness her name;
Yield to slumber's rare balm
—So His Law heals thy frame—
For her rest my soul is pining,
Sweet repose I seek, engirt with love's flame,
Mid white lilies reclining;
Mid white lilies reclining;
Lads and lasses, Sabbath peace acclaim!
Let's rejoice to-day with viands fairest
Set in choice array, with morsels rarest,
Fat capons, quails and fish,
Each upon a lordly dish.

True vision of Paradise to be,
Thrice welcome, restful Sabbath day,
All whose hearts beat for thee,
Time unending shall play,
Earth's sore travail never heeding,
Save us ere we perish in the dense fray,
Our redemption soon speeding,
Our redemption soon speeding,
Then will tears and sighings fade away.
Let's rejoice to-day with viands fairest
Set in choice array, with morsels rarest,
Fat capons, quails and fish,
Each upon a lordly dish.

NOTES TO III.

1. Jeremiah xii, 7 : Ps. lxxxiv, 2.
3. ובכן *cf.* Ecclesiastes viii, 10 : Esther iv, 16.
4. Gen. xxvii, 15.
11. Fatted capons, I Kings v, 3.
20. Prov. xxix, 21.
26. Isaiah lviii, 13-14. Jacob's reward is there promised to him who keeps the Sabbath.
31. Exodus xix, 5.
39. Isaiah lviii, 13.
44. See Hirschfeld's illuminating remarks.
53. Isaiah lviii, 13.
55. Sleep on Sabbath restores the soul as the Law does (Ps. xix, 8).
56. Ps. xlii, 2.
59. Canticles vii, 3.
65. מעין, from עין which means not only that which sees, *i.e.*, the eye, but also that which is seen, *e.g.*, *surface*, *appearance*. See Numbers xxii, 5 : xi, 7 : Ezekiel i, 16, 22 : hence מעין means *essence*, *that which contains something else*. See Dr. Abrahams' excellent note in the Annotated Singer's Prayer Book, on the blessing called מעין שבע. *Cf. B. Bathra*, 17a.
70. Everyone who keeps the three Sabbath meals will be saved, according to an old saying, from the birth-pangs of the Messiah. The meaning is that even though catastrophic convulsions rend the world, he who fears God and keeps His Law will go on his way unmoved. *Justum et tenacem propositi virum . . . . si fractus illabitur orbis impavidum ferient ruinae.*

IV

מה יפית

(Hirschfeld, p. 11).

This is perhaps the finest of all the Sabbath Songs, but bitter memories are associated with its strains. The author, according to the acrostic, was R. Mordecai b. Isaac. There were two contemporary Rabbis of this name, one lived at Carpentras at the time of the religious struggles (1303-6) and the other, Mordecai b. Isaac Ezobi, at Carcassonne. The former is probably the author of this poem and also of מעוז צור

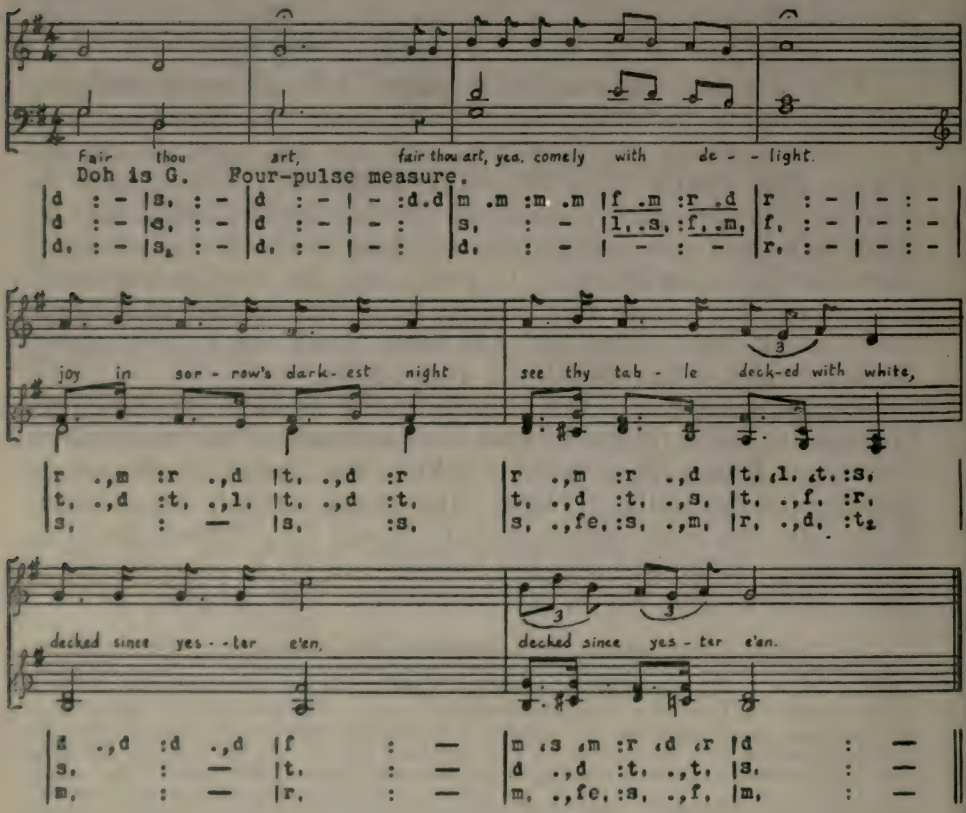
This is a fine contemplative poem, full of mystic imagery and abounding in eschatological allusions. It has long been a favourite among the *Zemiroth*, and for this very reason the tragedy that befell it is the more poignant. There were in Central Europe some abandoned Jewish bailiffs who used to dress up as buffoons and parody, for their overlord's amusement, sacred songs of the liturgy. In particular, this song was selected for mimicry and from this circumstance the epithet *Ma-Yofiss Juden* came into existence. On these Jews see I. Olsvanger, *Rosinkess und Mandeln* (Basle, 1920; p. v).[1]

The peculiarities of the Hebrew metre are well explained by Hirschfeld. The rhyme-scheme is an instance of the well-known Provençal *Canso Redonda*, in which the order of rhymes is modified periodically. Here, after three verses, the internal rhyme appears in the first line of the stanza (*cf.*, Appel, No. 30). This model developed into the *Sestina* (see H. J. Chaytor, *Mod. Lang. Quart.*, pp. 127-8, Vol. iii, No. 2, Dec., 1900).

[1] 'In fruehern Zeiten gehoerte jedes Staedchen einem Gutsbesitzer (Porez, Dukess, Dux), dem eine unbeschraenkte Macht zukam. Die Juden mussten alle Grillen des Gutsbesitzers erfuellen, von seinem Willen hing ihr Wohlergehen, oft auch ihr Leben ab. Wer von den Juden die Gunst des Porez (Gutsbesitzer) genoss, dem ging es gut; ungluecklich aber war, wer aus irgendeinem Grunde dessen Wohlwollen verscherzte. Die Haltung der Juden gegenueber dem sie verachtenden Gutsbesitzer war im allgemeinen eine durchaus stolze und wuerdige. Jedoch gab es Juden, die—um ihres Wohlergehens willen—dem Herrn des Staedtchens schmeichelten, ihm allerhand Dienste leisteten, und in Versammlungen seiner Freunde mit Karrikaturgebaerden religioese Lieder sangen. Es war besonders ein Lied, bekannt unter dem Namen "Ma Jofiss" welches die christlichen Herren ergoetzte. Das Volk sprach mit Verachtung von diesen Entweihern juedischen Heiligtums und stempelte sie mit dem Namen "Majofiss-Juden," der heute noch im Munde des Volkes lebt.'

מַה־יָּפִית וּמַה־נָּעַמְתְּ בְּהַעֲנוּגִים· אַתְּ שַׁבָּת מְשׁוּשׁ
נוּגִים· לְךָ בָּשָׂר וְגַם דָּנִים· נְכוֹנִים מִבְּעוֹד יוֹם:
מֵעֶרֶב עַד־עֶרֶב לֵב דָּרִים. בְּבֹא עִתֵּךְ עֵת דּוֹדִים·
גִּיל וְשָׂשׂוֹן לַיְּהוּדִים· לְמָצוֹא פְּרִיוֹם:
וְאַתְּ עָנֹג לְהִתְעַנֵּג בְּמִתְפַּקִּים· בְּהַעֲנֹגוֹת בְּנֵי אָדָם·
וְיֵין כִּי יִתְאַדָּם. וּשְׁאֹר מַשְׁקִים:
רְאֵה וְקַדֵּשׁ בְּיוֹם קְדֻשׁ עֲלֵי יַיִן. וְכָרְהוּ וְאִם אַיִן.
עֲלֵי לֶחֶם בְּצַע בְּעַיִן. יָפָה לְקַדְּשׁוֹ:

שָׁמְרֵהוּ כְּהִלְכוֹתָיו מֵעֲבוֹדוֹת· מֵאֲבוֹת וְתוֹלְדוֹת·
שִׁיר לָאֵל תֵּן לְהוֹדוֹת. זְכֹר לְקַדְּשׁוֹ:
כָּל־שִׁשְׁרֵר יוֹם שַׁבָּת מַהֲלֵלוֹ· מְחוֹלֲלוֹ יְמַהֵל מַעֲלוֹ·
וְכָא נוֹאֲלוּ שְׁמוֹ שְׁלֹה. יוּבַל שֵׁי לוֹ:
דְּבַר סְתָם טוֹב לְךָ בָּתָן וְאוֹרֵת דָּגָל. סַמְבָּטְיוֹן
מְחֻגְלְגָל. בְּכָלִיוֹם נָח בְּעֵם סְגֻלּ· יְשָׁבְתִּי וְיִשְׁקְטוּ:
הַטְרָחִים וְלֹא נָחִים עֲדֵי שֵׁשִׁי. וַהֲשִׁלְחֵם לַחֲפְשִׁי·
בְּגָדֵי שֵׁשׁ וְגַם מֶשִׁי. לְכַבְּדֵךְ יַעֲטוּ:



(In some verses the Sabbath is addressed, in others the singer.)

Fair thou art, fair thou art, yea, comely with delight,
Joy in sorrow's darkest night,
See, thy table decked in white,
Decked since yestere'en,
Decked since yestere'en.

Eve till eve, eve till eve our gladsome hearts beat fast;
Lovers' time is come at last,
Joy to Jews and glad repast,
Longed for rest we glean,
Longed for rest we glean.

Thy sweet gifts, thy sweet gifts in gratitude we take,
Best of cheer for friendship's sake,
Ruby wine for hearts that ache,
Draughts of merriment,
Draughts of merriment.

Praise, aye, bless, praise, aye bless Him for this holy day;
If thou hast no wine then say,
" On our bread Thy grace we pray "
With thy lot content,
With thy lot content.

Stay thy hand, stay thy hand from weekday task begun;
Heavy toil or light, both shun,
Praise thy Lord, thy work is done,
Sanctify this day,
Sanctify this day.

Whoso keep, whoso keep Sabbath pardon sure will gain;
He shall see in Shiloh's fane
His redeemer glorious reign,
Gifts before him lay!
Gifts before him lay!

Ensigns twain, ensigns twain your Sabbath rest foretell;
On this day no Manna fell,
Sambatyon abates his swell,
Nature rests with you,
Nature rests with you.

Come, O come, come from six days' toiling, come to rest,
Come, in linen garments dressed,
Silks and satins, don your best,
Robes of varied hue,
Robes of varied hue.

וְיֹאמְרוּ בְאִי בַלָּה מַהִתְאַחֲרִי. הֵן שֻׁלְחָן וְגַם גֶּרֶף.
עֲרוּכִים כִּי בָא אוֹרֵךְ. קוּמִי אוֹרִי:

כְּבוֹד יְיָ עָלַיִךְ כְּאוֹר זָרַח. בְּעֵת צָר בְּלִי טָרַח.
קְצוֹת מַעֲרָב וְגַם מִזְרָח. צָפוֹן וְיָמִין:

עֶלְיוֹנִים וְתַחְתּוֹנִים בְּמַאֲמָרוֹ. עָלֵי חֵבֶל שָׁם אוֹרוֹ.
וְכַחֲמוֹא יְצִיר לְיוֹצְרוֹ. בְּקֶשׁוֹ לְהַטְמִין:

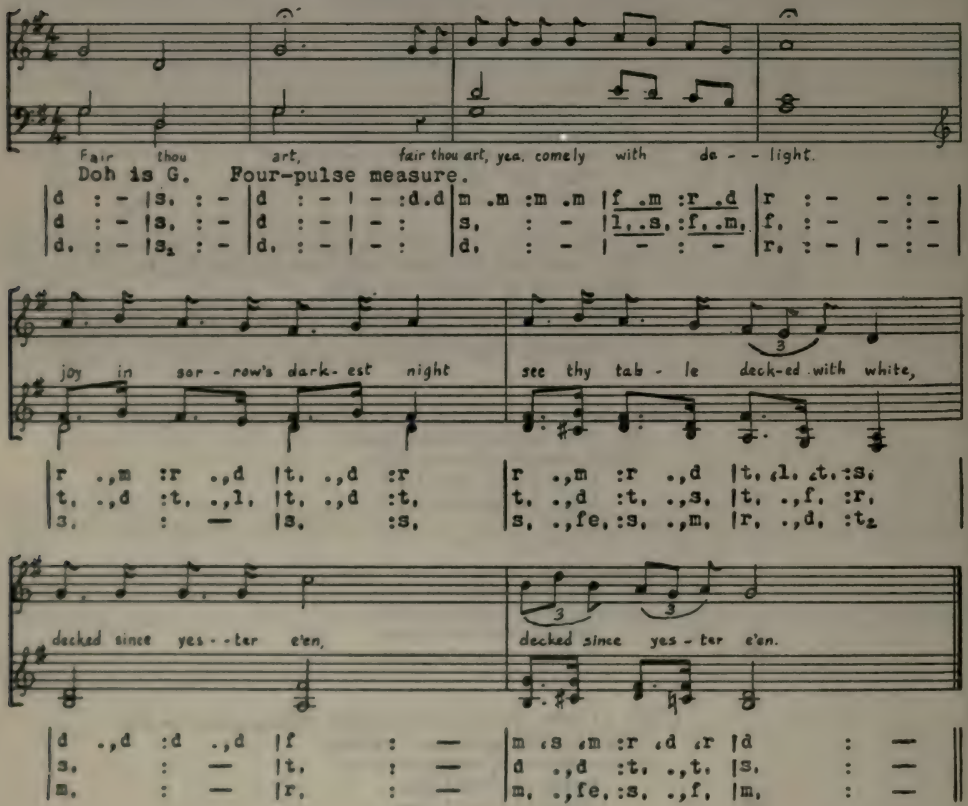
וְאַתְּ חֲלִית פְּנֵי קוֹנֵךְ וְלֹא נִטְמָן. יוֹם אֶחָד לְמוֹצָאָיו.
אָז נִנְעַז לִירֵאָיו. יֵין עָסִים וּמָן:

יְחִי לִבְרֵךְ וְלִשְׁמֵרֵךְ וְנָצַל. נִכְלַם רָע וְיִשְׂמַח בְּצֵל.
עֲצֵי עֶרֶן וְשָׁם אֵצֶל. יְשָׁרִים יָחֶן:

סְעוּדָתָיו וְשִׁבְתּוֹתָיו אֲשֶׁר שִׁלֵּשׁ. בְּאִישׁ עָנָו בְּדַת
פְּלֵשׁ. בְּמִכְרָא חַד הַיּוֹם שִׁלֵּשׁ. רָמוֹ שָׁלְשָׁתָן:

עֲלֵה אִם־שָׁלְשׁוֹם־אֵלֶיךָ עֲשָׂה לָהּ. מַחֲבָלִים וְגַם
צִירִים. יוֹלְדוּ וּכְלִי מְצָרִים. יִרַשׁ נַחֲלָה:

בְּרָכוֹת עֲטֵה מוֹרָה בְּרֹאשֵׁךְ. וְיֵשׁ תִּקְוָה לְאַחֲרִיתֵךְ.
וְשָׁבוּ בָנִים בִּגְאֻלָּתֵךְ. לְהַבְדִּיל יְשָׁאוּ:



Greet your Queen, greet your Queen, say " Linger not,
'tis night,
See thy table gleaming white,
See thy candles' cheering light,
Rise and shine forth,
Rise and shine forth.

" God's own grace, God's own grace above thy temples shone
When of yore His work was done,
When by might of word alone
He ruled from South to North,
He ruled from South to North,

" Light He gave, light, His precious gift on all He shed,
O'er the peaks the swift beams sped;
By man's sin defiled they fled,
' Light, be hid ! ' He said,
' Light, be hid ! ' He said.

" Thou didst plead, thou didst plead, He pardon did accord;
With thy waning light He stored,
For the pure who keep His word,
Wine and Manna bread,
Wine and Manna bread,

" Wine and bread, wine and bread recall each week thy plea;
Whoso keep and honour thee
From affliction shall be free,
Shall in Eden dwell,
Shall in Eden dwell.

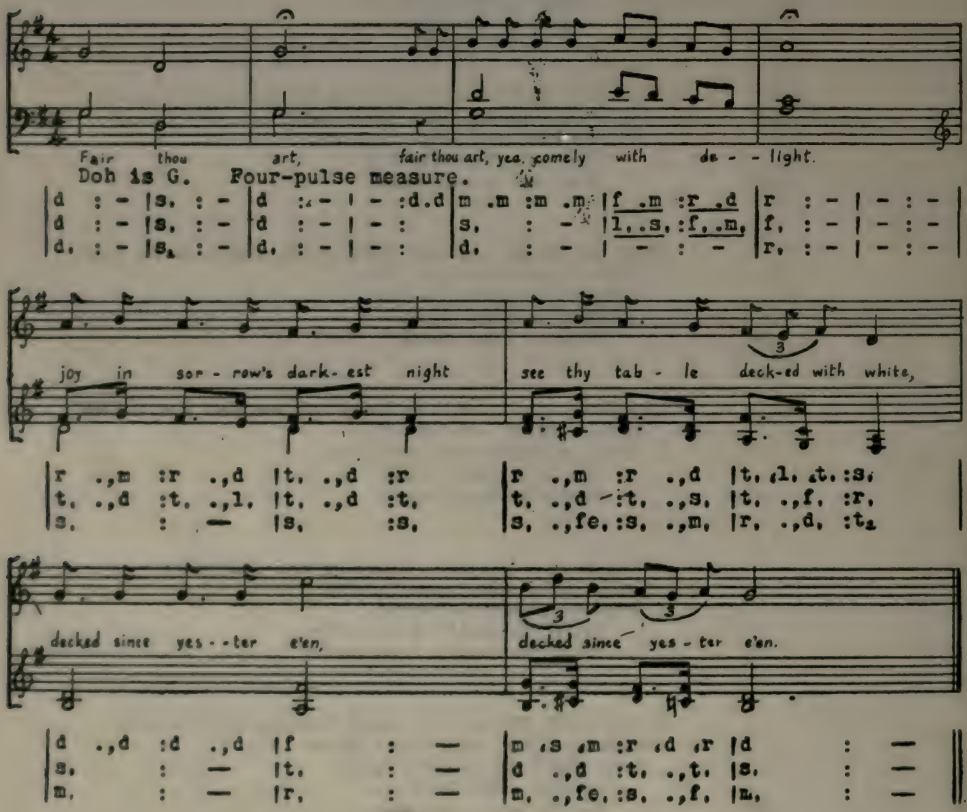
" Thy three feasts, thy three feasts our humblest seer foretold
In one mystic verse of old,
Three commandments did enfold,
Wov'n in magic spell,
Wov'n in magic spell;

" So thy love, so thy thrice-encircling love doth bring
Peace to us who, grateful, sing,
From all trouble sheltering,
From the world's fierce strife,
From the world's fierce strife.

" Friday's eve, Friday's eve brings blessings in thy train;
Sabbath nights with hope sustain
Sons who now set forth again
For the week's hard life,
For the week's hard life.

כֹּוס רְוָיָה לְהַלֵּל יָהּ בְּשִׁיר וָרֹן· בְּקוֹל נָעִים קְרָא
בָּנָרוֹן· לְלַוּוֹתֵךְ בְּנִין אַהֲרֹן· בְּשִׁיר יְקָרָאוּ:
כְּבוֹד מְלָכִים וְכָל־פְּלָכִים לְלַוּוֹתָם. הַפָּחוֹרֶת
וְהַסְּנָגִים. בִּשְׂחוֹת וּבְרַנָּנִים. בְּכָל־עֵת צֵאתָם:
יְצֹו חַסְדּוֹ קָדוֹשׁ יַעֲקֹב לֵיל וְיוֹמָם· וְאָז לְוִים עַל
מְקוֹמָם. יְנַצְּחוּ שִׁיר אֲשֶׁר נָמָם. בְּכָל־מִינֵי זְמָר:
עֲלִי עוֹלָה אֲשֶׁר כְּפוּלָה בְיוֹם שַׁבָּת· כְּאַהֲבַת זִיו יוֹם
בְּרֹב חִבַּת· עִם נָצֹר כְּאִישׁוֹן בַּת· עֵין נִשְׁמָר:

מִי זֶאת אֲשֶׁר גָּדַל פְּאֵר הַמַּלְכָּה· מְנָחָה אַתֶּם· הַלִּיכָהּ
אֲלָפִים· אַתָּה אֶרְכָּהּ:
חַי זָקוֹף כָּךְ כְּקַדְאִי שְׁכָּךְ שְׁטַע עֲלִיוֹן· וְאַל תֶּחֱרַשׁ
לְרָשׁ וְאֶבְיוֹן· וְקַבֵּל נִיב וְנַם הֶגְיוֹן· לְכַבּוֹ נִשְׁכָּל:
מְזוֹן אֲרֻחָה לְיוֹם מְנוּחָה כְּעֵת וָחֶסֶר. יִהְיֶה בְּפַת
דָּג וְכָשֵׁר. יֵשֵׁב כְּשֵׁר כְּלִי מַחְסֹר· לַחְמוֹ נִכְפָּל:
יוֹם שְׁבִיעִי כְּמֵרֹעַ אֲזַי קָשְׁבוּ· בְּרֶדֶת דַּנָּן שָׁמַיִם·
בְּחֵת לְחֶם יוֹמָיִם. אִישׁ תַּחְתָּיו שָׁכוּ:



" Ere we part, ere we part *Habdalah's* cup they raise,
Thee to speed with songs of praise,
One last pledge to cheer your ways
' Soon may Phineas come ! '
' Soon may Phineas come ! '

" So go forth, so with them go forth in regal state—
Queens to do thy bidding wait,
Kings upon thy path prostrate—
Quit thy loving home,
Quit thy loving home."

Day and night, day and night God send His sheltering grace,
Homeward lead His wandering race;
Levites, in their ancient place,
David's psalms on high,
David's psalms on high,

Twofold praise, twofold praise shall sing, for lambs twofold;
Long may watchful eyes behold
Those He called in days of old
Apple of His eye,
Apple of His eye.

Who dare sing, who dare sing her fame that all excels?
Peace throughout her kingdom dwells,
Peace o'er twice one thousand ells,
Hers a double part,
Hers a double part.

Lord on high, Lord on high thy servant weak sustain:
May his words thine ear attain,
May his song acceptance gain,
Sung in humble heart,
Sung in humble heart.

Grant him bread, grant him bread each day of rest to eat:
Ease his cares, his need complete;
Free from want, his bread is sweet
As a king's rich fare,
As a king's rich fare.

Thus in faith, thus in faith he sees the Manna fall,
Hears our shepherd's clarion call
" Bread from heaven, sure food for all,
Each man take his share!
Each man take his share ! "

NOTES ON IV.

1. Canticles vii, 7.

2. Lamentations i, 4: Zephaniah iii, 18. On the Sabbath mourning ceases, for the Sabbath brings comfort.

6. Leviticus xxiii, 32.

7. Ezekiel xvi, 8: the Sabbath is the bride.

8, 9. Esther viii, 17.

12. Ecclesiastes ii, 8.

13. Proverbs xxiii, 31.

16. ראה carries on the sentiment of Prov. xxiii, 31 ('Look *not*'), which, however, it reverses and sanctifies.

26. Isaiah lvi, 6.

28. Leviticus xxv, 25: Genesis xlix, 10: Ps. lxviii, 30.

32. The argument for Sabbath from the Sambatyon river is derived from *Ṣanhedrin* 65b, where R. 'Aqiba uses it to convince Turnus Rufus. The wording of the poem shews that the author must have had this passage in mind. This stream was periodic and, according to Pliny, flowed on Saturday only: according to Josephus it rested on Saturday. Sambatyon is a corruption of *Sabbation*, the Greek name of the R.Zab, in Adiabene, where the Ten Tribes were exiled; *Sabbation* obviously suggested Sabbath. For various theories of the Sambatyon see *Jew. Enc.*

44-6. Isaiah lx, 1.

48. Ps. lxxxix, 13.

61-3. The 'Three Meals' at the Sabbath are the occasion for hospitality to strangers: provision is made for the poor to share the three meals. One is reminded of Oliver Wendell Holmes' lines (*A Rhymed Lesson, Urania*):—

> 'Yes, child of suffering, thou mayest well be sure,
> He Who ordained the Sabbath loves the poor.'

66. Moses, the humblest of mortals (Numbers xii, 3) uses the word 'to-day' three times in one verse (Exodus xvi, 25) with regard to Manna on Sabbath.

71. Thrice-encircling, *cf.* Exodus xxi, 11.

73. Isaiah xiii, 8.

76. Ps. lxxxiv, 7.

77. Jeremiah xxxi, 16. At the conclusion of Sabbath, travellers and wage-earners set forth on their appointed task, often leaving their homes during the week, sometimes exposed to danger and hardship. Hence the liturgy at the conclusion of Sabbath is full of consolation and hope, and also of promises of the Redeemer's coming. The Sabbath is poetically described by the poet as going forth with the wanderers, hence 'your' ways in l. 83.

81. The *Habdalah* cup should always 'run over,' *cf.* Ps. xxiii, 5.

84. The 'Scion of Aaron' (Hebrew) is Phineas (*Phoenix*, Arabic *al-Hidr*, the evergreen), the harbinger of the Messiah. Phineas is identified with Elijah, for in connection with each was God's Covenant mentioned (Numbers xxv, 12: I Kings xix, 10: Malachi ii, 4-7 and iii, 23-4). Hence the association of Elijah with the Covenant of Circumcision (see Singer's Prayer Book, pp. 304 and 307, last paragraph, and Dr. Abrahams' *Notes* in the Annotated edition). The 'priest' mentioned on p. 307 is Phineas.

86. Proverbs xxv, 2: Nehemiah iii, 9 foll: Jeremiah li, 23: Ezekiel xxiii, 6, 23.

91. Ps. xlii, 9.

93. Ancient place, *cf.* II Chronicles v, 12.

96. The '*Olah* was doubled on Sabbath (Numbers xxviii, 9, Singer's Prayer Book, p. 10), two lambs and two tenths of fine flour. Since 'we make up with our lips for the sacrifices' (Hosea xiv, 3), the Sabbath liturgy must be doubled correspondingly. See note on X, stanza 3.

99. Ps. xvii, 8 : Zechariah ii, 12 : Deuteronomy xxxii, 10.

103. The Sabbath realm or ' kingdom ' was 2000 ells. *cf.* xvi, 6.

104. The double part is an allusion to l. 96 and also to Hannah's ' double ' present from Elqanah (I Sam. i, 5).

106. Ps. xcix, 6.

108. Isaiah lvii, 19 : Ps. xix, 15.

111. II Kings xxv, 30 : Jeremiah lii, 34.

121. A poor man, contented with his Sabbath fare, deems himself to be partaking of the double portion of Manna that fell for Sabbath.

123. Exodus xvi, 29.

V

יום שבת קדש הוא

(Hirschfeld, p. 19).

The acrostic spells the name Jonathan. Of the author nothing is known, save that this song was stolen by a rival. The tradition is given by Hirschfeld for what it is worth, and the story of the poet's meeting with the plagiarist, of his confounding him and of his reclaiming his work, is related in the note to the last stanza. The incident is so pleasing that it deserves to be true. If it is not, how is the alteration in the last stanza to be explained? But let us not be too critical on a Sabbath evening.

The suggestion has been made above (see p. 22) that Jonathan was a Troubador. In support of this, it may be urged that a similar incident of a theft of a song is recorded of Arnaut Daniel, at the Court of Richard I (see Canello, pp. 8-9). Further, the rhyme-scheme of this *Zemirah* is identical, save for the last line, with a well-known Provençal model (see Maus, No. 67, p. 99). Unfortunately this metre occurs but twice, and in anonymous compositions, so we have no guide to the place or date of the composition.

The stories of thefts of songs are both numerous and ancient. There is the famous one of the poet whose song was overheard by a cobbler who repeated it, in a mangled form, in his own name (*cf.* Juan Manuel, *El libro del Caballero et del Escudero*, *Romanische Vorschungen*, Vol. vii, p. 443). A similar incident is recorded about Dante and a blacksmith. On the Oriental side we have the parallel legend of the Sultan and his son and his vizier, who, by the aid of their wonderful memories, used to cheat poets by listening to their poems and repeating them and declaring them to be old. The earliest version of the story seems to be that of Diogenes Laertius (about 225 C.E.).

Sab - bath day of ho - li - ness, O deign thy faith - ful
Doh is B♭. Four-pulse measure.
folk to bless, Who with rais - - ed cup con - - fess thy
rule and ban - - ish care a - - way. Tho' their purse be void,
yet to greet this day, not in sor - row glad they bor-row: The
Rock they trust in love their debt will pay.

יוֹם שַׁבָּת קֹדֶשׁ הוּא· אֲשֶׁרִי הָאִישׁ שֹׁמְרֵהוּ· וְעַל
תֵּרֵץ וָבְרֵהוּ· וְאַל יָשִׂים אֶל־לִבּוֹ· הַבַּיִת רֵק אֵין בּוֹ·
יִשְׂמַח וְיָרֵוַּח· וְאִם לֶוֶה· לַצּוּר יְפָרַע אֶתְדְּחוֹבוֹ·

לַבָּשָׂר בֵּין וְדָגִים· אֵל יֶחְסַר בַּתַּעֲנוּגִים· וְאִם־שָׁלַשׁ
אֵלֶה לְפָנָיו צָגִים· וְה יִהְיֶה שְׂכָרוֹ· אֲשֶׁר תָּפֵץ בֵּיקָרוֹ·
יוֹסֵף חָצָה· דַּג וּמָצָא· מַרְגְּלִית בְּבָשָׂרוֹ·

וְאִם שֻׁלְחָנְךָ עֲרוּךְ· וּמַלְאָךְ אֵל יַעֲנֶה בָרוּךְ·
ה יִהְיֶה זַמַּן אֲרוּחָה· וְאֹכְלָיו יִהְיוּ כְּדָמָן· וּמַלְאָךְ רַע
יַעֲנֶה אָמֵן· בְּעֵל כָּרְחוֹ· יִסַּפֵּר שָׁבָחוֹ· שְׁמוֹ יַעֲלֶה
כְּטוּב שֵׁמֶן:

נָשִׂים גְּרוֹת תַּדְלֵקָנָה· וְחֹק נְדוֹת תַּהֲוֶקָנָה· וְהַחַלּוֹת
תַּסֵּקָנָה· תָּגֵן בַּעֲדָן זְכוּתָן· יוֹם בֹּא עֵת לְדָתָן· וְאִם
לֹא אָבְרוּ· וְנִזְהֲרוּ· אֲנִי קְרוּכָה לְדָתָן:

תְּגוּ שַׁבָּת וְשִׁירָה· לְאֵל אֲשֶׁר שָׁבַת בָּרָא· וְלָנוּ
בּוֹ נָתַן תּוֹרָה· קָרָא לְמֹשֶׁה מַתָּנָה· בְּבֵית גְּנָזַי הִיא
טְמוּנָה· לְךָ יֶאֱתָה· נְקֵה אֶתָּה· תֶּגֶה לַעֲדַת מִי מָנָה:

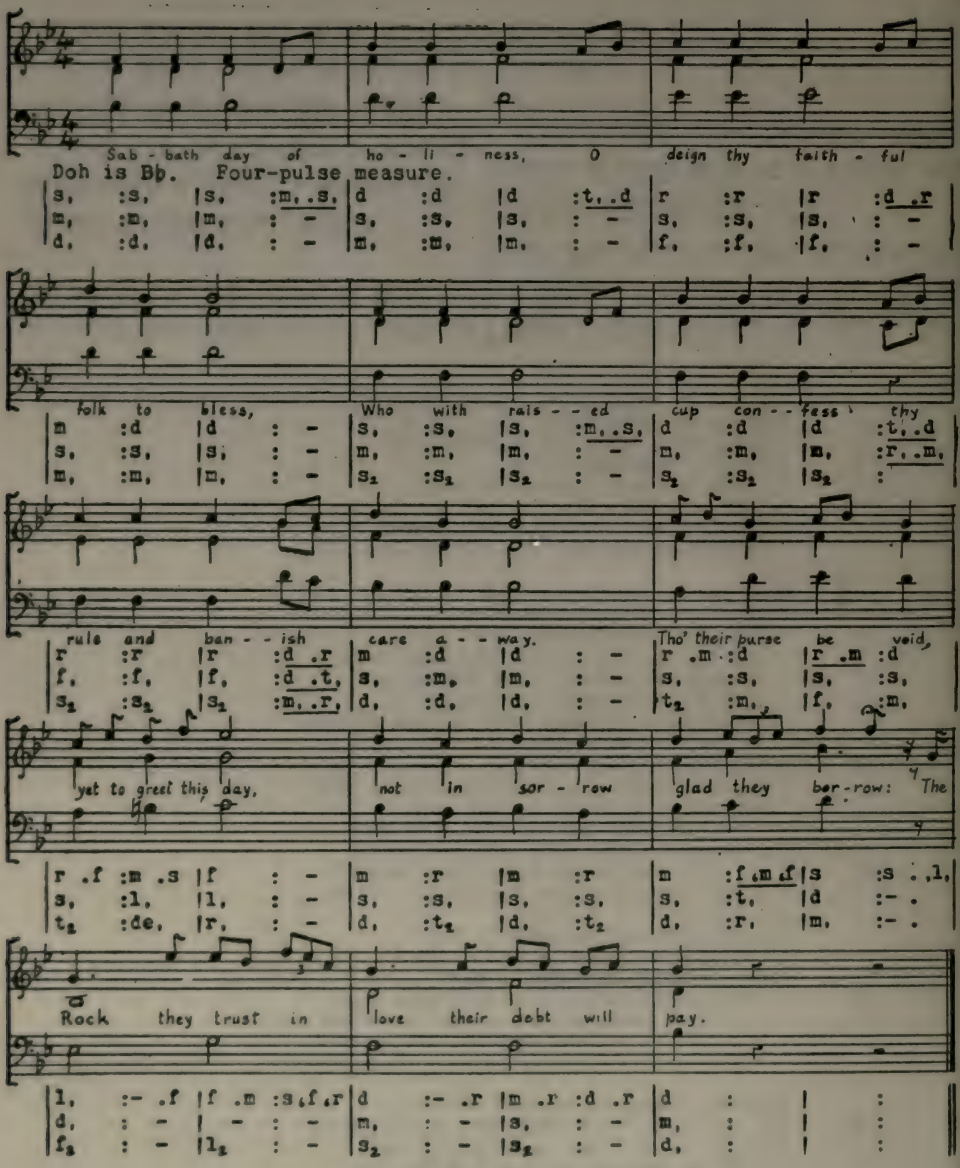
Sabbath, day of holiness,
O deign thy faithful folk to bless,
Who with raisèd cup confess
Thy rule and banish care away;
Though their purse be void, yet to greet this day
Not in sorrow, glad they borrow—
The Rock they trust in love their debt will pay.

Meat and fish and dainties fine
With flagons rich of oldest wine;
Whoso thus each Sabbath dine
In the guerdon of the saint may share—
Joseph his name—Lo, his Sabbath fare
To eyes dazèd, sore amazèd,
Revealed a priceless pearl, beyond compare.

If thy table be duly spread
Then shall God's own angel his blessing shed,
'Blest each week be thy Sabbath bread
And thy loved ones ever free from pain'
Malice and spite, conquered, say 'Amen'
By love charmed, thy foes, disarmed,
Now sing thy praises loud in glad refrain.

Precepts three are the mother's care,
Of the Torah chosen to be her share:
Her's to kindle the lamps in pair
Her's the *Challah* rite of the Temple days,
Her's to teach her girls to walk in modest ways;
Then, rewarded for trust well guarded,
She sees her nurslings thrive to sing her praise.

Sabbath, Crown of creation, wrought
By His hand, of all things first in thought!
Thanked be He Who our fathers brought
On the Sabbath day to receive His Law,
'Take my rich prize that mortal eye ne'er saw;
While earth stands shall countless bands
Of Jacob's sons ever guard this pearl without flaw.'


Sab - bath day of ho - li - ness, O deign thy faith - ful
Doh is B♭. Four-pulse measure.
folk to bless, Who with rais - - ed cup con - - fess thy
rule and ban - - ish care a - - way. Tho' their purse be void,
yet to greet this day, not in sor - row glad they bor - row: The
Rock they trust in love their debt will pay.

נֶפֶשׁ כִּי נֶאֱנָחָה· בָּא שַׁבָּת בָּא מְנוּחָה. גִּיל וְשָׂשׂוֹן
וְשִׂמְחָה· בֶּרֶכוּ וְקִדְּשׁוּ בָּהֶן· מְלֶרֶדֶת לְעֵם לֹא אַלְמָן.
וְהַשַּׁבָּת· נֶפֶשׁ מְשִׁיבַת· בְּפַסַּח בַּר אֲשֶׁר טָמָן:

חֻקּוֹתֶיהָ בְּמָרָה· נִטַּעְתּוּ בָאוֹרָה· כַּהֲרָרִים בָּשַׁעְרָה·
תֻּלְוִים ·הַלְכוֹתֶיהָ· שִׁמְרֵי מִצְוֹתֶיהָ· יִנָּחֲלוּ· לְיוֹם
שֶׁכְּלוֹ· שַׁבָּת בְּעִבְאוֹתֶיהָ:

יֶהֱמָאוּת אֲשֶׁר שָׁם אֵל· בֵּינוֹ וּבֵין בְּנֵי יִשְׂרָאֵל·
וּבְשִׁבְיעִי אֲשֶׁר הוּאֵל· מַמְבַּטְיוֹן הַנָּהָר· שָׁבְּכָל־יוֹם
רָץ וְנִמְהָר· יוֹבִיחַ· בּוֹ מָנוֹחַ· תָּשִׁיב לְמִין הַנִּמְהָר:

קוֹלִי קוֹלוֹת יֶחֱדָלוּן· בָּעֵת שִׁירַי יִנְּדָלוּן· כִּי בַשֵּׁל
הֵם יְזָלוּן· וַאֲל יַשִּׁינוּ נְבוּלִי· בְּאַדַּח שִׁיר נָפַל חֶבְלִי.
הַתְקוֹשְׁשׁוּ וַאֲל תִּשַּׁמְּשׁוּ· בְּגֵוֶר שִׁיר שֶׁפָּרַחְלִי: הַתְקוֹשְׁשׁוּ

When thy hopes in despair lie crushed,
When the breath has sped, when the blood has gushed,
When thy soul's glad songs are hushed,
Comes the Sabbath bearing her blest release.
Sabbath! Thou didst bid the Manna cease;
Ne'er rejected, e'er protected,
Our sires did'st feed with hidden corn's increase.

Marah's bane His gifts did cure
By doctrine sweet, by water pure.
For all time shall His laws endure
With warnings girt, as a slender hair
—Marvellous to tell—mighty peaks shall bear.
Those who keep His Laws, shall reap
Unending Sabbath bliss that knows no care.

God in love this day decreed
A sign twixt Him and Israel's seed.
Then, ye doubters, in faith give heed;
That the Sabbath God did choose in love,
Ebbing tide of Sambatyon shall prove;
Sabbath rest calmed floods attest,
So peaceful streams the scorning heart shall move.

The tumult ends and the shouting dies
What time my strains of music rise.
Minstrels vie for the laurel prize;
My numbers gentle as dewdrops flow.
In the path of song 'tis my lot to go,
My life's burden; spare my guerdon,
My crown of song, my own, in joy and woe.

NOTES TO V.

1. Exodus xxxi, 14.

2. Ps. i, 1.

3. The *Qiddush*: see note on ii, 6.

5. Genesis xxxvii, 24.

8. (=Hebrew 10). Canticles vii, 3.

12. Esther vi, 6. The converse of the story of Polycrates is told in T.B. *Sabbath* 119*a*. One Joseph מוקיר שבי 'Honourer of Sabbaths,' spent his all in preparing for the reception of the Sabbath Queen, trusting, as in stanza 1, that for his faith God would not abandon him. On cutting open his Sabbath fish he found a precious pearl within.

16. Two ministering angels accompany a man on Friday night from the Synagogue to his home, one a good angel and one an evil angel. When he enters his house and finds his light kindled, his table decked and his wife dressed to greet him, then the good Angel says 'So may it be next Sabbath,' and perforce the evil Angel answers 'Amen.' This beautiful allegory (from T.B. *Sabbath* 119b) typifies the frame of mind with which a man and wife receive the Seventh Day. If their hearts are attuned to the proper spirit, the Sabbath influence of peace and love prevails and evil is compelled to yield. No hate, no worry, no affliction can prevail against Sabbath. The Greeting of the Angels (שלום עליכם) is based on this idea (see above pp. 25-7).

21. Ecclesiastes vii, 1.

22-8. See *Bammeh, Madliqin*, Singer's Prayer Book, p. 121, para. 6. For the ceremony of kindling the lights see p. 108 of the 1920 edition of Singer's (12th ed.). Thrice in a single verse (I Samuel i, 11) does Hannah, in her prayer,

call herself 'Thy handmaid.' This, says the Midrash, is in reference to the three commands, incumbent on women, which she had observed and for which she begged God to 'remember' her (see *Pesiqta*, ed. Friedmann, f. 180*a*, top: the other references are given by Friedmann in his note). Her reward was the gift of a son; the same idea is expressed in the *Zemirah*.

25. For the *Challah* rite and blessing, see Gaster's Prayer Book, p. 79 (and note). The blessing, which was omitted in the early editions of Singer's Prayer Book, evidently by accident, is being included in the next edition. See also Hirschfeld's note.

35. Numbers xxiii, 10.

41. Jeremiah li, 5: Ps. xix, 8.

42. Ps. lxxii, 16.

43. Marah was the first halting place of the Israelites after the crossing of the Red Sea. The waters were bitter (*Marah*, bitter), and the people murmured. God shewed Moses a tree, which he cast into the waters, and they became sweet. The tree is allegorically explained as 'The tree of life,' the Torah. To the 'Seven commands of the sons of Noah,' three were added at Marah; justice, the Sabbath and obedience to parents.

47. The phrase 'mountains suspended by a hair' comes from the *Mishnah*, *Hagigah*, i, 8 (T.B. f. 10*a*). The metaphor is probably derived from Job xxvi, 7. The *Mishnah* is enumerating the basis in the Torah for certain ordinances and with regard to Sabbath remarks that the prescriptions are but tersely indicated in the Torah; the biblical verses are pregnant, 'a short text includes many *halakhoth*.'

49. See the last paragraph of *Mishnah Tamid*, cited in Singer's P.B., p. 168, and Dr. Abrahams' exhaustive note in the annotated edition.

51. For the 'sign' *cf.* Exodus xxxi, 17.

53. (=Hebrew 59.) For God's pleasure in the Seventh day see Singer's Prayer Book, p. 139, end of para. 2. See Abrahams' note.

54. On Sambatyon, see above, iv, 32 and note.

56. תנמחר (Isaiah xxxii, 4; Habakkuk i, 6). Some texts have השואל. The reference is most probably to Turnus Rufus (see note on iv, 32) in particular. Possibly the thought is intended to be of general application.

57-63. The last verse is said to have been altered by the poet whose song had been stolen from him. The thief wandered from town to town, and sang the song as his own with much applause. It chanced once that Jonathan, the real author, was present. He recognised his lost song, and challenged the singer, charging him with theft. Thereupon 'tumult' and 'shouting' arose. Jonathan proved his claim by asking his opponent to explain the acrostic. On his failure, Jonathan was vindicated and recognised as the true author.

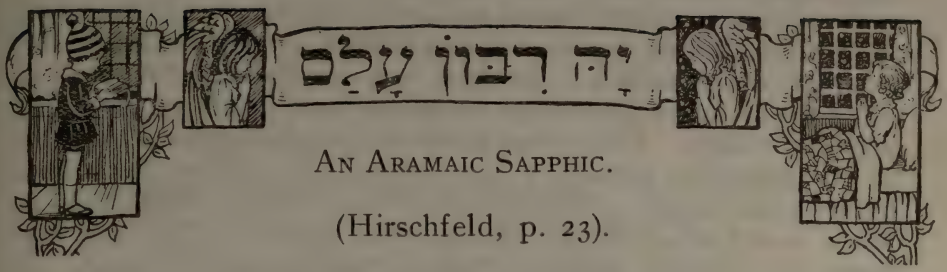
57. Exodus ix, 29.

60. (=Hebrew 67). Deuteronomy xxxii, 2.

61. Psalm xvi, 6.

62. Zephaniah ii, 1. On this difficult word see Rashi ('Gather yourselves together') and Qimḥi ('Examine your words'). The Oxford Lexicon reads *beth* for *qof* ('Be ashamed'). Hirschfeld suggests that the root may be a by-form of קשה. 'Be hard with yourselves, test yourselves strictly.' This gives the best sense: 'Be scrupulous and respect my rights.'

VI.



AN ARAMAIC SAPPHIC.

(Hirschfeld, p. 23).

This wonderful poem was composed by the celebrated R. Israel b. Moses Najara and the initials of the stanzas form his name. Najara was born at Damascus in the middle of the sixteenth century, and died at Gaza, where he was the Rabbi. He was a profound scholar in many languages, especially in Arabic, Turkish and Spanish. As a writer he was most prolific, his interests lying not only in sacred but in secular spheres also. He was a poet, a liturgist and an exegete. Naturally, as a pupil of Isaac Lurya, he was a thorough Qabbalist, and this, coupled with his learning and natural eloquence, made him a popular preacher. His poems have spread into many lands: hardly a prayer book has been printed that does not contain some specimen of his genius. For a good account of Najara, see *The Jewish Encyclopaedia*: see also the late Mrs. R. N. Salaman's lecture (reported in *The Jewish Guardian*, July 8th, 1921).

Najara often wrote in Aramaic, a deliberate archaism. *The Jewish Encyclopaedia* (*s.v.* Aramaic) discusses the position of Aramaic in the liturgy, the remarks of Rab and Johanan on the subject and the mediaeval revival of the language. Seeing that Aramaic was, by some, regarded as an inferior medium of prayer, it is perhaps curious that Najara should have used it. There is a quaint saying (T.B. *Sabbath*, 12*a*; *Ṣoṭah* 33*a*) that Angels do not understand Aramaic and hence cannot convey man's prayers, uttered in Aramaic, before the Throne. This implies that Aramaic was deemed unsuitable and unacceptable. That so profound

a Qabbalist should nevertheless have written what is perhaps his finest hymn in this language shews that he possessed the instinct of a scholar and an archaeologist. By his day, however, the prejudice had long vanished, for Aramaic had ceased to be a a vernacular. After all, no man who valued the *Zohar* could despise the tongue in which it was written. The pendulum had swung to the other side. Aramaic was now the holy language.

Najara made a practice of adapting foreign metres, and also, possibly, tunes. This poem is as near to the Classical Sapphic as circumstances permit; a few inevitable variations have been made in the length of syllables, but there can be little doubt as to the model which Najara attempted to imitate. This fact, too, shews how closely Najara followed contemporary thought. In his day, Sapphics were coming into fashion. While Najara in Palestine was adapting the metre to the needs of Aramaic, Thomas Campion, the Elizabethan poet (1567[1]-1620) was intro-

[1] This is the date given (*Enc. Brit., s.v.* Campion, ed. xi, vol. 5, p. 137) by P. Vivian, who edited Campion's works. The dates and facts in the *Enc. Brit.* amplify and correct the article on Campion in the *Dict. Nat. Biog.* Najara, who was born about 1530, and who was still writing in 1580 (the year of his death is not known), was, therefore, just a contemporary of Campion, whose first poems appeared in 1591 (English Songs) and 1595 (Latin Elegiacs). Both Najara and Campion had certain things in common. They travelled; they studied and loved foreign languages, literature and music; they were deeply interested in the Classics, and they wrote in tongues which were not their own. Both seem to have possessed similar tastes, and both were influenced by the Renaissance. Beyond this we cannot safely go. Najara was too much the senior of Campion to permit any suggestion of direct contact. Yet it is exceedingly interesting to compare Najara's *Zemirah* with Campion's 'Come let us sound' (from his *Book of Airs,* p. 179, of A. H. Bullen's *Shorter Elizabethan Poems*, London, 1913), two stanzas of which may here be cited :—

> Come, let us sound with melody, the praises
> Of the Kings' King, th' omnipotent Creator,
> Author of number, that hath all the world in
> Harmony framèd.
>
> Rescue! O rescue me from earthly darkness!
> Banish hence all these elemental objects!
> Guide my soul, that thirsts! to the lively fountain
> Of Thy divineness.

ducing this same metrical form into England, where he was followed by William Cowper and, of course, ultimately by Swinburne. In German, an anonymous hymn to Mary the Magdalen, written in Sapphics, appeared about 1500. Previously, the Latin hymns of the Church, such as *Nocte surgentes vigilemus omnes*, especially the hymns of Gregory the Great, had preserved the metre. Prudentius (born 348) has, in his *Cathemerinon*, a Grace in Latin Sapphics, cited in Dixon (pp. 28 and 249) from which the following verse may be quoted :—

'Annuit dexter Deus, et secundo
Prosperat vultu : velut hoc salubre
Fidimus nobis fore, quod dicatas
Carpimus escas.

'For God's right hand is ever near to aid,
His gladdening smile is everywhere displayed
And we have faith this food will health provide
Which, ere we eat it, has been sanctified.'

Another Grace of Prudentius is cited below in the Notes.

How far Najara was acquainted with any of the foregoing it is impossible to say. But it is difficult to suppose that his choice was accidental : he must have had some knowledge of the secular literature of his day and of the poetry that was being written by his contemporaries.

It should be observed that the poem contains no allusion to the Sabbath. Indeed, there is nothing which characterizes it as a poem to be recited after meals. Nevertheless, it is as a table song that most rituals have employed it. Perhaps, coming at or towards the end of the evening cycle, it was intended deliberately to evoke a new note and to lead up to the Grace.

יְיָ רִבּוֹן עָלַם וְעָלְמָיָא· אַנְתְּ הוּא מַלְכָּא מְלֶךְ
מַלְכֵי־מְלָכֵיָא· עוֹבֵד גְּבוּרָתֵךְ וְתִמְהֵיָא· שִׁפַּר קָדָמֵי לְהַחֲוָיָה:
יה רבון.

שְׁבָחִין אֲסַדַּר צַדְּרָא וְרַמְשָׁא· לָךְ אֱלָהָא קַדִּישָׁא
דִּי כָּרָא כָּל־נַפְשָׁא. עִירִין קַדִּישִׁין וּכְנֵי אֱנָשָׁא· חַיַּת
בָּרָא וְעוֹף־שְׁמַיָּא: יה רבון.

רַחְרְבִין עוֹבְרֵיךְ וְתַקִּיפִין· מָטֵךְ רָמְיָא וְקָף כְּפִיפִין·
לוּ יְחֵא גְבַר שְׁנִין אַלְפִין. לָא יֵעוֹל גְּבוּרְתֵךְ
בְּחָשְׁבָּנָיָא: יה רבון.

אֱלָהָא דִילֵהּ יָקָר וְרִבוּתָא. פֻּרְק יַת־עַמָּךְ סְפֵם
אַרְעָנָתָא. וְאַפֵּק יַתְעַמָּךְ מְטוּא נְלוּתָא· עַמָּךְ דִּי בָחַרְתָּ
מִכָּל־אִמַּיָא: יה רבון.

לְמַלְכָּךְ תּוֹב וּלְקַדֵּשׁ קָדְשִׁין · אֲמַר דִּי בָּה יֶחֱדוּן
רוּחִין וְנַפְשִׁין · וְיִזַּמְּרוּן שִׁירִין וְרַחֲשִׁין · בִּירוּשְׁלֶם
קַרְתָּא דִּי־שָׁפְרָיָא : יה רבון ·

Lord of all worlds, all time comprehending,
King of all kings, their puny might transcending,
Gladly we tell of Thy wonders ne'er ending,
Striving Thy holy name to magnify.

In the grey dawn we rise to adore Thee,
In the dark night for help we all implore Thee;
Angel and man, Creator, fall before Thee,
Beast in the field and bird above the sky.

Great are Thy works, o'er time Thou prevailest;
Raising the meek, the tyrant Thou assailest.
Aeons must fail—but Thou never failest—
Aeons too short Thy strength to glorify.

Glory and strength are Thine, O defend us!
We are Thy flock, see, raging lions rend us!
Long is our exile, redeem and befriend us,
Chosen from all, Thy name to sanctify.

Turn again, Lord, to our temple adorèd.
There shall our souls exult, once more restorèd;
There shall our songs again rise to Thee outpourèd.
Salem shall echo our voices raised on high.

NOTES TO VI.

Stanza i. Daniel ii, 37 : iii, 32.

Stanza ii. ib., ii, 38; iv, 10. On עיר, angel (=Hebr. ציר Obadiah i, 1). See Hirschfeld, Bevan (Commentary on Daniel), ibn Ezra and Pseudo-Sa'adya.

For the thought compare a stanza of a Latin Grace of Prudentius (b. 348), cited from Dixon (pp. 26 and 246).

> Te, Pater Optime, mane novo,
> Solis et orbita cum media est,
> Te quoque luce sub occidua
> Sumere cum monet hora cibum
> Nostra Deus canet harmonia.

> 'To Thee, O Father, when the day shall break,
> At noon and when the fading sunlight dies,
> When the bell sounds and we our food partake,
> Let tuneful hymns from gladsome hearts arise.'

Stanza iii. Daniel iii, 33 : Ps. cxlv, 14 : cxlvi, 8. See the beginning of *Aqdamuth* for Pentecost.

Stanza iv. Daniel v, 18 : vi, 23.

Stanza v. For רחש *cf.* Ps. xlv, 2.

VII.

יום זה לישראל

(Hirschfeld, p. 25).

The author of this beautiful song was, as the acrostic reveals, none other than the distinguished Qabbalist, Isaac Lurya b. Solomon Ashkenazi, born in Jerusalem in 1535, died in 1572 or 1573. Of his fame it is unnecessary to speak. He belonged to the Safed School. On the Safed Mystics see Schechter's Essays ('Safed in the Sixteenth Century,' *Studies in Judaism*, second edition, Philadelphia, 1908, pp. 202 foll.). Dr. Abrahams has drawn attention to the contrast that this School affords. It was strongly legalistic and included Joseph Caro, the author of the *Shulḥan 'Arukh*—but it was at the same time intensely spiritual and mystic. Thus mysticism went hand in hand with profound attachment to the details of the Law and the attempt to contrast the two attitudes of mind is really unsound. They were not opposites but correlatives. Among the members of the Safed Group were Israel Najara—whose poem is given above, No. VI, and Solomon Levi, the author of *Lekha Dodi*. And these are the legalists who are alleged to have produced the so-called 'Puritan Sabbath of gloom'! Not content with framing our laws, they insisted on writing our songs!

The translation of this poem is by the late Mrs. Redcliffe Salaman.

This day is for Is - - - rael light and re - - joi - - cing,
Lah is F. Six-pulse measure.
a Sabbath of rest, a Sab - - bath of rest Thou bad rest us
stand - ing as - - sem-bled at Sin - - - ai that all the years through we
should keep thy be - hest. . . . . to set out a ta - - - ble full la - - - den to
hon - our the Sab - - bath of rest, the Sab - - bath of rest . . .

יוֹם זֶה לְיִשְׂרָאֵל · אוֹרָה וְשִׂמְחָה · שַׁבַּת מְנוּחָה :
יום זה

צִוִּיתָ פְקוּדִים · בְּסִינַי מֵרֹב · שַׁבָּת וּמוֹעֲדִים · לִשְׁמוֹר
בְּכָל־שָׁנֵי · לַעֲרוֹךְ לְפָנַי · מַשְׂאֵת וַאֲרֻחָה · שַׁבַּת
מְנוּחָה : יום זה

חֶמְדַּת הַלְּבָבוֹת · לְאֻמָּה שְׁבוּרָה · לְנֶפֶשׁ נְכְאָבוֹת ·
נְשָׁמָה יְתֵרָה · לְנֶפֶשׁ מְצֻרָה · יָכִיר אֲנָחָה · שַׁבַּת
מְנוּחָה : יום זה

קִדַּשְׁתָּ בְרָכָתָ · אוֹתוֹ מִכָּל־יָמִים · בְּשֵׁשֶׁת כָּלִיתָ ·
מְלֶאכֶת עוֹלָמִים · בּוֹ מָצְאוּ עֲנוּמִים · הַשְׁקֵט וּבְטָחָה ·
שַׁבַּת מְנוּחָה : יום זה

לְאַסּוֹרֵי מְלָאכָה צִוִּיתָנוּ נוֹרָא · אֻכָּה הוֹד מְלוּכָה ·
אִם שַׁבָּת אֶשְׁמוֹרָה · אַקְרִיב שַׁי לַמּוֹרָא · מִנְחָה
מֻרֶכָּחָה · שַׁבַּת מְנוּחָה : יום זה

חֲרֹשׁ מִקְדָּשֵׁנוּ · זָכְרָה גָּחֲרֵבֵת · טוּבְךָ מוֹשִׁיעֵנוּ ·
תְּנָה לַנֶּעֱצָבֶת · בַּשַּׁבָּת יוֹשֶׁבֶת · בְּזִמְרִיר וּשְׁבָחָה · שַׁבַּת
מְנוּחָה : יום זה

This day is for Israel light and rejoicing,
A Sabbath of rest.

Thou badest us standing assembled at Sinai
That all the years through we should keep thy behest—
To set out a table full-laden, to honour
The Sabbath of rest.

This day is for Israel light and rejoicing,
A Sabbath of rest.

Treasure of heart for the broken people,
Gift of new soul for the souls distrest,
Soother of sighs for the prisoned spirit—
The Sabbath of rest.

This day is for Israel light and rejoicing,
A Sabbath of rest.

When the work of the worlds in their wonder was finished,
Thou madest this day to be holy and blest,
And those heavy-laden found safety and stillness,
A Sabbath of rest.

This day is for Israel light and rejoicing,
A Sabbath of rest.

If I keep Thy command I inherit a kingdom,
If I treasure the Sabbath I bring Thee the best—
The noblest of offerings, the sweetest of incense—
A Sabbath of rest.

This day is for Israel light and rejoicing,
A Sabbath of rest.

Restore us our shrine—O remember our ruin
And save now and comfort the sorely opprest
Now sitting at Sabbath, all singing and praising
The Sabbath of rest.

This day is for Israel light and rejoicing,
A Sabbath of rest.

NOTES TO VII.

(See Dr. Abrahams' Notes in Annotated Singer's P.B.).

Refrain. Esther viii, 16.

Stanza i. Ps. cxix, 4. Isaiah xxxviii, 15. Genesis xliii, 34. Jeremiah xl, 5.

Stanza ii. Jeremiah xlviii, 41; xlix, 22.

Stanza iii. Genesis ii, 3. Job xxx, 25. Isaiah xxx, 15.

Stanza iv. Ps. lxxvi, 12.

Stanza v. Hirschfeld suggests that חַזֵּק should be read for חַדֵּשׁ (*cf.* II Kings xxii, 6, etc.); this change would give the full acrostic יצחק לוריא חזק.[1] Ezekiel xxvi, 19. Isaiah liv, 6.

[1] But it does not appear that any manuscript or printed text supports this emendation. A Corfiote liturgy in the Bodleian (Neubauer 2503) contains three extra stanzas, completing the Acrostic by the addition of *Solomon*.

VIII.

צור משלו אכלנו

(Hirschfeld, p. 27).

The author is unknown. No acrostic is to be recognised, although one is tempted to find indications of *Zebi* in the refrain and traces of *Simeon bar Yoḥai* in the stanzas. But such efforts at identification are fanciful. Hirschfeld holds that the song is early. It is based on the three blessings of the Grace which are *Mideoraitha* (from the Law): there is, however, no allusion to ברכת הטוב והמטיב which is *Midderabbanan* (Rabbinically ordained) and which was instituted at Jamnia. There is no alphabetical arrangement, and no reference to Sabbath. Hirschfeld, therefore, assigns the poem to the early Tannaitic period before Jamnia. But so finished is the style of the song that such a date seems scarcely possible. A comparison with early *piyyuṭim* —such as Yannai's works, the Petrie-Hirschfeld Papyri, אשר הניא or the verses of Hai Gaon—fosters the impression that צור משלו is later than any of these compositions. Nevertheless, such evidence is largely subjective, while Hirschfeld's reasons are difficult to explain on any other hypothesis than that which he adopts.

One of the peculiarities of this song is the change of stressed syllables in the rhyme-word. Thus the first line ends in a word accented on the penultimate (*Akhálnu*), and the second in a word accented on the ultimate syllable (*emunai*). This sounds very strange in English.

Except for a variation in the three last lines, the metre is that of Richart de Berbezieux (Maus 757) of Saint Onge in Poitou. His period is 1180 to 1207.

צוּר מִשֶּׁלּוֹ אָכַלְנוּ. בָּרְכוּ אֱמוּנַי.
שָׂבַעְנוּ וְהוֹתַרְנוּ. כִּדְבַר יְיָ:

הַזָּן אֶת־עוֹלָמוֹ. רוֹעֵנוּ אָבִינוּ. אָכַלְנוּ אֶת־לַחְמוֹ.
וְיֵינוֹ שָׁתִינוּ. עַל־כֵּן נוֹדֶה לִשְׁמוֹ. וּנְהַלְלוֹ בְּפִינוּ.
אָמַרְנוּ וְעָנִינוּ. אֵין קָדוֹשׁ כַּיְיָ: צוּר:

בְּשִׁיר וְקוֹל תּוֹדָה. נְבָרֵךְ לֵאלֹהֵינוּ. עַל אֶרֶץ חֶמְדָּה.
שֶׁהִנְחִיל לַאֲבוֹתֵינוּ. מָזוֹן וְצֵדָה־. הַשְׁבִּיעַ לְנַפְשֵׁנוּ.
חַסְדּוֹ גָּבַר עָלֵינוּ. וֶאֱמֶת יְיָ: צוּר

רַחֵם בְּחַסְדֶּךָ. עַל עַמְּךָ צוּרֵנוּ. עַל צִיּוֹן מִשְׁכַּן
כְּבוֹדֶךָ. וְּבוֹל בֵּית תִּפְאַרְתֵּנוּ. בְּרַחֲמֶיךָ עֲבֶדֶיךָ. יְבֹא
וְיִנָּאֲלֵנוּ. רוּחַ אַפֵּנוּ. מְשִׁיחַ יְיָ: צוּר

יִבָּנֶה הַמִּקְדָּשׁ. עִיר צִיּוֹן תִּמָּלֵא. וְשָׁם נָשִׁיר שִׁיר
חָדָשׁ. וּבִרְנָנָה נַעֲלֶה. כָּרְאוּיָן הַנִּקְדָּשׁ. יִתְבָּרַךְ וְיִתְעַלֶּה.
עַל כּוֹס יַיִן מָלֵא. כְּבִרְכַּת יְיָ: צוּר

(For Tune A).

Come, friends, for daily bread
Now bless our Rock, our Lord;
He will feed as He hath fed,
He will feed as He hath fed,
According to His word.

(For Tune B).

Come, friends, in grateful strains
Give thanks and bless ye our Lord!
Rock, Whose store our life sustains!
Whose sure bounty still remains
According to His word.

Thy bounty mankind feeds,
Thy flock, O Pastor, guiding;
Thine the bread that we have eaten,
Thy rich grace our drink did sweeten,
All our wants providing,
For all our daily needs,
Father, e'er abiding,
Let us praise thy name again,
Let us sing with loud refrain
'None holy like our King.'

To God our voice we raise
In songs of jubilation,
For the land of His bestowing,
Land with milk and honey flowing,
He gave our ancient nation.
His food our hunger stays;
His grace our soul's salvation.
Strong above us mortals frail
God's sure mercies shall prevail
His truth shall watch our ways.

Have mercy on Thy flock,
On Zion desolated;
Zion, once Thy glory's throne,
There Thy presence dwelt alone,
Our splendour, now abated.
O Thou eternal Rock,
For Thee our hearts have waited;
Our life's breath, Messiah, speed,
Wandering exiles home to lead,
Born of David's stock.

Our hearts, now mute, shall sing
New songs, before unspoken,
When we see with marvelling eyes
Salem's throngs once more arise
To build her ramparts broken.
Loud let your voices ring!
In pledge and grateful token
Raise your cups, His grace confessing!
Raise your cups, accept His blessing,
Israel's God and King.

NOTES TO VIII.

Refrain. The refrain contains the idea of *Zummun* or invitation to say Grace. II Samuel xx, 19; II Kings iv, 43-44; Ruth ii, 14; Deuteronomy viii, 10.

Stanza 1. This represents the first blessing of Grace (*haz-Zan*). I Sam. ii, 2.

Stanza ii. Represents the second blessing (*'al ha-'Aretz*). Jeremiah iii, 19; Zechariah vii, 14; Ps. cvi, 24; Ps. lxxviii, 25; cxvii, 2.

Stanza iii. Represents the third blessing (*Raḥem*). Ps. xxvi, 8; Isaiah lxiii, 15; Jeremiah xxxiii, 15; Ezekiel xxxiv, 23-4; xxxvii, 24; Lamentations iv, 20.

Stanza iv. Represents the fourth blessing (*Boneh*). Isaiah xlii, 10; Deuteronomy xii, 15; xvi, 17.

Bodleian MS. (Neubauer 2503) contains an extra stanza.

SONGS FOR SABBATH DAY.

IX.

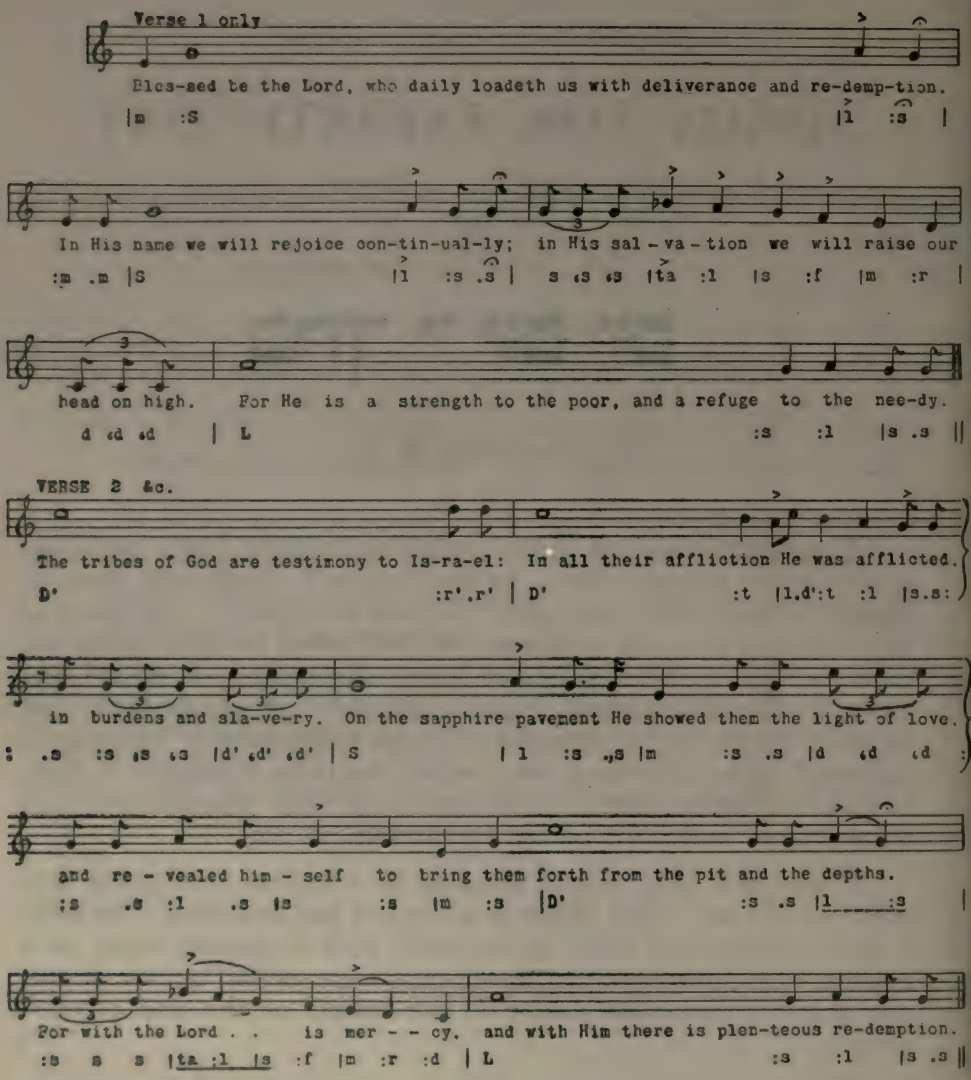
ברוך יי יום יום

(Hirschfeld, p. 81).

This poem, the first of the cycle for Sabbath Day, was composed, as the acrostic shews, by the famous R. Simeon b. Isaac b. Abun, of Mayence, also called Simeon the Great. He lived in the tenth and eleventh centuries, and was noted for many scholarly gifts, not the least being that of liturgical poetry. It is said that he was able to prevent certain attempts at persecution: he devoted his life to the interests of his co-religionists. This fact is reflected in the following song, which bears no reference to Sabbath or to Grace after meals, but deals with persecutions and tribulations, and ends on an eschatological note.

It has not been found possible to translate this poem into metre or rhyme. The Hebrew is rugged but beautiful. In style it is *recitative*, and each stanza ends with a biblical verse as a chorus. One imagines that the stanzas were recited by one singer, and that the company joined in the refrain at the end of each stanza.

This poem is included in the *Maḥzor Vitri*, and the variants should be noticed; they are too numerous to give here.


Verse 1 only
Blcs-sed be the Lord, who daily loadeth us with deliverance and re-demp-tion.
|m :S |l :s |
In His name we will rejoice con-tin-ual-ly; in His sal - va - tion we will raise our
:m .m |S |l :s .s | s ,s ,s |ta :l |s :f |m :r |
head on high. For He is a strength to the poor, and a refuge to the nee-dy.
d ,d ,d | L :s :l |s .s ||
VERSE 2 &c.
The tribes of God are testimony to Is-ra-el: In all their affliction He was afflicted.
D' :r'.r' | D' :t |l.d':t :l |s.s:
in burdens and sla-ve-ry. On the sapphire pavement He showed them the light of love.
: .s :s ,s ,s |d' ,d' ,d' | S | l :s ,s |m :s .s |d ,d ,d :
and re - vealed him - self to bring them forth from the pit and the depths.
:s .s :l .s |s :s |m :s |D' :s .s |l_____:s |
For with the Lord . . is mer - - cy, and with Him there is plen-teous re-demption.
:s s s |ta :l |s :f |m :r :d | L :s :l |s .s ||

בָּרוּךְ אֲדֹנָי יוֹם יוֹם. יַעֲמֹס־לָנוּ יֶשַׁע וּפְדֻיוֹם.
וּבְשָׁמוֹ נָגִיל כָּל־הַיּוֹם. וּבִישׁוּעָתוֹ נָרִים רֹאשׁ עָלֵינוּ.
כִּי הוּא מָעוּז לַדָּל וּמַחְסֶה לָאֶבְיוֹן:

שִׁבְטֵי יָהּ לְיִשְׂרָאֵל עֵדוּת. בָּצָרָתָם לוֹ צָר בְּסִבְלוּת
וּבְעִבְרוּת. בְּלִבְנַת הַסַּפִּיר הֵרָאָם עֹז יְדִידוּת. וְנִגְלָה
לְהַעֲלוֹתָם מֵעוֹמֶק כּוּר נָדוּת. כִּי עִם יָהּ הַחֶסֶד וְהַרְבֵּה
עִמּוֹ פְּדוּת:

מַה־יָּקָר חַסְדּוֹ בְּצִלּוֹ לְגוֹנְנֵמוֹ. בְּגָלוּת בָּבֶלָה־
שְׁלַח לְמַעֲנֵמוֹ. לְהוֹרִיד בָּרִיחִים נִמְנָה בֵּינֵימוֹ. וַיִּתְּנֵם
לְרַחֲמִים לְפָנֵי שׁוֹבֵימוֹ. כִּי לֹא־יִטּוֹשׁ יָהּ אֶת־עַמּוֹ
בַּעֲבוּר הַגָּדוֹל שְׁמוֹ:

עֵילָם שָׁת כִּסְאוֹ לְהַצִּיל יְדִידָיו. לְהַעֲבִיר מִשָּׁם
מָעֻנֵּי מוֹרְדָיו. מֵעֲבוּר בַּשֶּׁלַח פָּדָה אֶת־עֲבָדָיו. קֶרֶן

לְעַמּוֹ נָרִים תְּהִלָּה לְכָל־חֲסִידָיו. כִּי אִם הוֹנָה וְרִחַם
כְּרַחֲמָיו וּכְרֹב חֲסָדָיו:

וּשְׁבִיר הָעֲוִים הִגְדִּיל עֲצוּמָיו. וְגַם חָוּוּת אַרְבַּע עָלוּ
לְמָרוֹמָיו. וּבְלִבָּם דִּמּוּ לְהַשְׁחִית אֶת־רְחוּמָיו. עַל־יְדֵי
כֹהֲנָיו מְגֵר מִתְקוֹמְמָיו. חַסְדֵי יָהּ כִּי לֹא תָמְנוּ כִּי לֹא
כָלוּ רַחֲמָיו:

נִסְגַּרְתִּי לְאֵדוֹם כְּיַד רַעֵי מָרָנִי. שָׁבָכָל־יוֹם מְמַלְּאִים
כִּרְשָׁם מַעֲרָנִי. עֲזָרָתִי עִמִּי לְסָמוֹךְ אֶת־אֲדָנִי. וְלֹא
נִטַּשְׁתָּנִי כָּלְיֹמֵי עַדָנִי. כִּי לֹא יִזְנַח לְעוֹלָם יָהּ:

בָּבְאוּ מֵאֱדוֹם חֲמוּץ בְּגָדִים. זֶבַח לוֹ בְּבָצְרָה וְטֶבַח
לוֹ בְּכוּנְדִים. וְיֵז נִצְחָם מַלְבּוּשָׁיו לְהַאֲדִים. בְּבֹחוֹ הַגָּדוֹל
יַבְצוּר רוּחַ נְגִידִים. הָגָה בְּרוּחוֹ הַקָּשָׁה בְּיוֹם קָדִים:

10 How precious is His loving-kindness, protecting them in His shadow;
For their sake to Babylon (was) He sent
To bring down the fugitives; He counted Himself among them,
And made them also to be pitied by their captors,
For the Lord will not forsake His people, for His great Name's sake.

15 In Elam He set His throne to deliver His beloved,
To remove thence His rebels' strongholds;
From perishing by the sword He redeemed His servants.
He also exalteth the horn of His people, the praise of all His saints,
For though He cause grief, yet will He have compassion according to the multitude of His mercies.

20 When the he-goat waxed strong
And four notable ones came up against God's heights,
Thinking in their hearts to destroy His beloved,
Then, by His priests (the Maccabaeans) He overthrew those who rose against Him,
It is of the Lord's mercies that we are not consumed, for His compassions fail not.

I was delivered over to Edom, by the hands of my friends—my adversaries—
Who day by day fill their bellies with my delicates,
But my Help was with me, supporting my foundations
And deserted me not all the days of my life,
For the Lord casteth not off for ever.

When he comes from Edom, with garments dyed,
There will be His sacrifice in Bozrah and slaughter among the traitors
And their blood shall be sprinkled His Garments to incarnadine;
By His great might shall He cut off the spirit of princes;
He stayeth His rough wind on the day of the East wind.

When Edom's Lord shall see this
He will think Bozrah shall be a refuge as Bezer,
Guarding alike angel and man,
Unwitting sinners and froward alike protected;
O love the Lord, all His saints, for the Lord keepeth troth.

רָאוּ כִּי כֵן הָאֲדָמִי הָעוֹצֵר. יַחְשֹׁב לוֹ בָּצְרָה
תְּקָלוּט בְּבֶצֶר. וּמַלְאָךְ בָּאָדָם בְּחוֹכָהּ יְנַצֵּר. וּמְוִיד
כְּשׁוֹגֵג בְּמִקְלָט יַעְצֹר. אֶדֶבוּ אֶת יֵי כָּל חֲסִידָיו
אֱמוּנִים נוֹצֵר:

יְצֵוֶּה צוּר חַסְדּוֹ הֲלוּלָיו לְקַבֵּץ. מֵאַרְבַּע רוּחוֹת
עֲדָיו לְהָקֵבֵץ. וּבְהַר מְרוֹם הָרִים אוֹתָנוּ לְהַרְבֵּץ.
וְאָתָּנוּ יָשׁוּב נִדָּחִים קוֹבֵץ. וְהַשִּׁיב לֹא נֶאֱמַר כִּי־אִם
וָשָׁב וְקִבֵּץ:

בָּרוּךְ הוּא אֱלֹהֵינוּ. אֲשֶׁר טוֹב גְּמָלָנוּ. כְּרַחֲמָיו
וּכְרֹב חֲסָדָיו הִגְדִּיל לָנוּ. אֱלֹהָּ וַאֲלָהָּ יוֹסֵף עָמָּנוּ.
לְהַגְדִּיל שְׁמוֹ הַגָּדוֹל הַגִּבּוֹר וְהַנּוֹרָא שֶׁנִּקְרָא עָלֵינוּ:

בָּרוּךְ הוּא אֱלֹהֵינוּ שֶׁבְּרָאָנוּ לִכְבוֹדוֹ. לְהַלְלוֹ וּלְשַׁבְּחוֹ
וּלְסַפֵּר הוֹדוֹ. מִכָּל־אוֹם נָּבר עָלֵינוּ חַסְדּוֹ. לָכֵן בְּכָל
לֵב וּבְכָל־נֶפֶשׁ וּבְכָל־מְאֹדוֹ. נַמְלִיכוֹ וּנְיַחֲדוֹ:

שֶׁהַשָּׁלוֹם שֶׁלּוֹ יָשִׂים עָלֵינוּ בְּרָכָה וְשָׁלוֹם. מִשְׁמֹאל
וּמִיָּמִין עַל יִשְׂרָאֵל שָׁלוֹם. הָרַחֲמָן הוּא יְבָרֵךְ אֶת
עַמּוֹ בַשָּׁלוֹם. וְיִזְכּוּ לְרְאוֹת בָּנִים וּבְנֵי בָנִים עוֹסְקִים
בַּתּוֹרָה וּבְמִצְוֹת עַל יִשְׂרָאֵל שָׁלוֹם. יוֹעֵץ אֵל גִּבּוֹר
אֲבִי־עַד שַׂר־שָׁלוֹם:

40 The Rock will command His loving-kindness, so as to gather in His congregations,
That from the four winds they be gathered unto Him,
To make us lie at rest on the lofty Mount,
With us returning, the outcasts gathering in,
For 'and He will bring back' it saith not, but 'and He will come back and gather in.'

45 Blessed be our God, who hath bestowed good on us,
According to His mercies and the multitude of His loving-kindnesses which He hath magnified unto us,
Thus and thus He addeth unto us,
To magnify His great mighty and awful name that is called upon us.

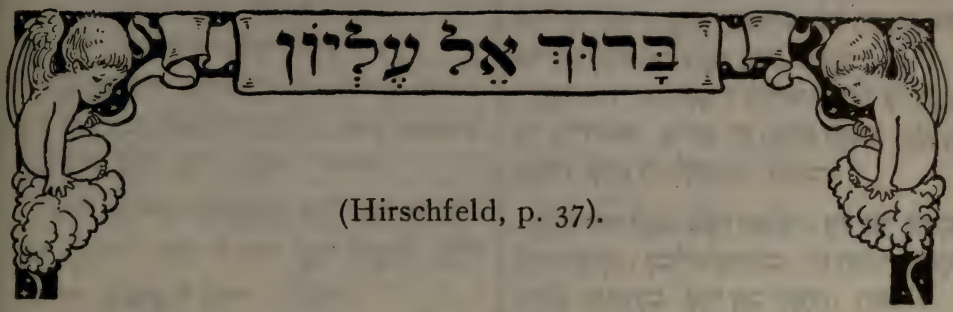
50 Blessed be our God who created us for His honour
To praise Him, to extol Him, to recount His glory;
Over every nation is His loving-kindness great toward us
Therefore with all our soul and might
Let us proclaim His sovereignty and unity.

55 May He, whose is peace, set over us peace and blessing,
From the right hand and from the left hand, be there peace upon Israel,
May the All merciful bless His folk with peace,
May they be worthy to see sons and grandsons busy in the Torah and in doing good; peace upon Israël,
O Counsellor, Mighty God, Father everlasting, Prince of Peace!

NOTES TO IX.

1. Ps. lxviii, 20.
4. Isaiah xxv, 4.
5. See Hirschfeld's note.
6. Isaiah lxiii, 9.
7. Exodus xxiv, 10.
9. Ps. cxxx, 7.
11. Isaiah xliii, 14.
13. Ps. cvi, 46.
14. I Sam. xii, 22.
15. Jer. xlix, 38.
17. Job xxxiii, 18.
18. Ps. cxlviii, 14.
19. Lam. iii, 32.
20. Greece : Dan. viii, 8, 21.
21. *Ib.*
24. Lam. iii, 23.
26. Jer. li, 34.
27. Job xxxviii, 6.
29. Lam. iii, 31.
30. Isaiah lxiii, 1.
31. *Ib.*, xxxiv, 6.
33. Ps. lxxvi, 13.
34. Isaiah xxvii, 8.
36. Deut. iv, 43.
39. Ps. xxxi, 24.
40. Ps. xlii, 9.
41. Ezek. xxxvii, 9.
41. *Ib.* xvii, 23 : xx, 40 : xxxiv, 14.
44. Deut. xxx, 3, 4.
45. Isaiah lxiii, 7.
49. Isaiah xliii, 7.
51. Ps. cxvii, 2.
59. Isaiah ix, 5.

X.



(Hirschfeld, p. 37).

This song is by R. Barukh b. Samuel, of Mayence, who died in 1221. He was eminent among German Rabbis, and one of the leaders at the Synod of Mayence in the year before he died. His *Ṣefer ha-Ḥokhmah* is now lost, but many of his poems and other writings survive. He was a popular poet.

The rhyme-scheme is Provençal, and corresponds with Maus No. 225, save that in the Provençal poem all four lines of the refrain rhyme alike, whereas in the *Zemirah* the third line *la-El yeratsu* stands alone.

בָּרוּךְ אֵל עֶלְיוֹן. אֲשֶׁר נָתַן מְנוּחָה: לְנַפְשֵׁנוּ בָּדְיוֹן·
מְשִׁאֵת וַאֲנָחָה· וְהוּא יְרַוֵּשׁ לְצִיּוֹן· עִיר הַנִּדְחָה·
עַד אֲנָה תְגֻיוֹן· נֶפֶשׁ נֶאֱנָחָה:

הַשְׁמֵר שַׁבָּת· הַבֵּן עִם הַבַּת
לְאֵל יִרְצוּ· בְּמְנָחָה עַל־מַחֲבַת.

רֹכֵב בָּעֲרָבוֹת· מֶלֶךְ עוֹלָמִים· אֶת־עַמּוֹ לְשִׂבְעוֹת.
אוֹזֵן בַּצָּעִימִים· בְּמַאֲכָלוֹת עֲרֵבוֹת· בְּמִינֵי מַטְעַמִּים.
בְּמַלְכוּשֵׁי בָבוֹד· וֶבַח מִשְׁפָּחָה: הַשְׁמֵר:

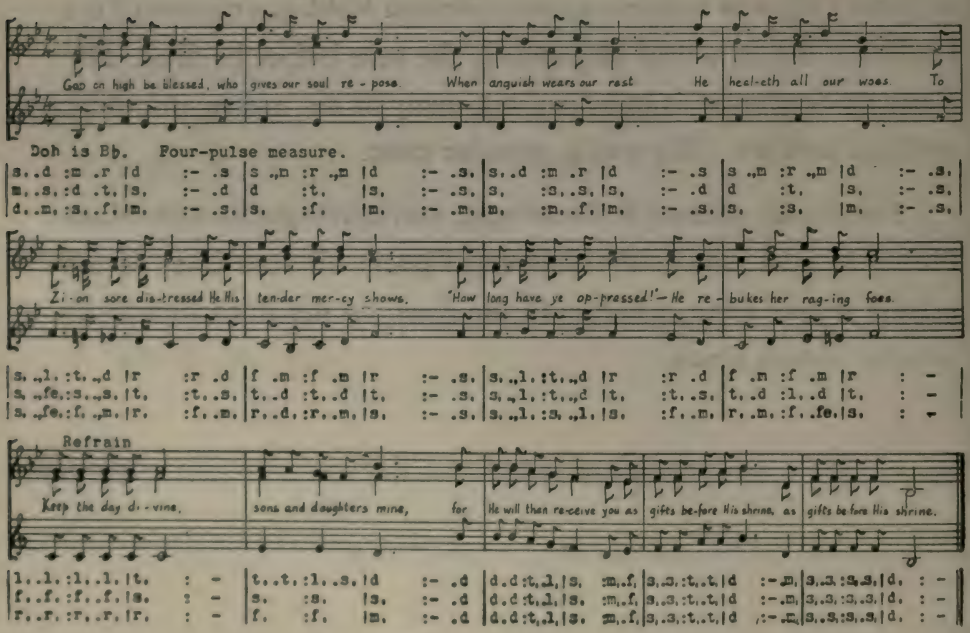
וְאַשְׁרֵי כָּל־חֹבֵת· לְהַשְׁלִימֵי בֶּפֶל· מֵאֵת כֹּל סֹבָה.
שֵׁבֶט בָּעֲרֶפֶל· נַחֲלָה לֹז יְוִבָּה· בָּהָר וּבַשְּׁפֵל· נַחֲלָה
וּמְנוּחָה· כְּשֵׁמֶשׁ לֹז יָרֵחָה: הַשְׁמֵר:

כָּל־שֹׁמֵר שַׁבָּת· בָּרָח מֵחַלְּלוֹ· הֵן הַכָּשֵׁר חִבֵּת·
קֹדֶשׁ נִזְרָלוֹ· וְאִם יֵצֵא חוֹטֵת· הַיּוֹם אֲשֶׁרֵי לוֹ· לְאֵ
אָדוֹן מְחוֹלְלוֹ· מְנָחָה הִיא שְׁלוּחָה: הַשְׁמֵר:

חֶמְדַּת הַיָּמִים· קְרָאוֹ אֵלִי צוּר· וַאֲשֶׁרֵי לְתָמִימִים·
אִם־יִהְיֶה נָצוּר· כֶּתֶר הִפּוּמִים· עַל רֹאשָׁם נָצוּר·
צוּר הָעוֹלָמִים· רוּחוֹ בָם נָחָה: הַשְׁמֵר:

זָכוֹר אֶת־יוֹם הַשַּׁבָּת לְקַדְּשׁוֹ· קָרָנוֹ כִּי נֶהֱדָר
נֵזֶר עַל־רֹאשׁוֹ· עַל־בֵּן יִתֵּן הָאָדָם לְנַפְשׁוֹ· עֹנֶג וְגַם
שִׂמְחָה· בָּהֶם לוֹ לְמָשָׁחָה: הַשְׁמֵר:

קֹדֶשׁ הִיא לָכֶם· שַׁבָּת הַמַּלְכָּה· אֶל תּוֹךְ בָּתֵּיכֶם·
לְהָנִיחַ בְּרָכָה· בְּכָל־מִשְׁבְּחֵיכֶם· לֹא תַעֲשׂוּ מְלָאכָה·
בְּנֵיכֶם וּבְנוֹתֵיכֶם· עֶבֶד וְגַם שִׁפְחָה: הַשְׁמֵר:



God on high be bless'd Who gives our soul repose.
When anguish mars our rest He healeth all our woes
To Zion sore distressed He his tender mercy shows,
' How long have ye oppressed? ' He rebukes her raging foes.
Keep the day divine,
Sons and daughters mine,
For He will then accept you
As gifts before His shrine.

Time's eternal Lord, Whose chariot spans the spheres,
Pleasantness His word, King of all the years,
Gave us rest outpourèd; then drink the wine that cheers,
Bring thy dainties storèd, to feast with all thy peers.
Keep the day divine,
Sons and daughters mine,
For He will then accept you
As gifts before His shrine.

Blest band, whose twofold wage, God's promise shall assure;
A faithful heritage, for ever to endure.
Above the clouds that rage His throne abideth sure,
As doth the sun assuage so His gifts our rest secure.
Keep the day divine,
Sons and daughters mine,
For He will then accept you
As gifts before His shrine.

Stand ye fast and true, Sabbath's laws obey.
Her love will strengthen you, she will your love repay.
Your loyal duty do, 'tis your Maker's happy day.
He blessings doth renew, then this gift before Him lay,
Keep the day divine,
Sons and daughters mine,
For He will then accept you
As gifts before His shrine.

Day of pure delights, thee did our Lord acclaim,
Thrice happy be thy knights, thy guardians free from blame.
Their helmets gleam with lights, with a halo-crown of flame;
His Spirit from the heights comès to rest upon their name,
Keep the day divine,
Sons and daughters mine,
For He will then accept you
As gifts before His shrine.

Greet the Sabbath morn, mindful of the bride;
Exalted is her horn, a diadem of pride.
With joy your hearts adorn, aye, with Sabbath sanctified;
A new twin soul reborn comes to bless each Sabbath-tide,
Keep the day divine,
Sons and daughters mine,
For He will then accept you
As gifts before His shrine.

Day of holiness, Sabbath bridal queen,
O deign our homes to bless and leave a gift unseen!
The great thy sway confess, thou dost not disdain the mean,
Boys and girls fresh happiness, new rest, from labour glean,
Keep the day divine,
Sons and daughters mine,
For He will then accept you
As gifts before His shrine.

NOTES TO X.

Stanza 1. Gen. xiv, 20—I Kings viii, 56 : Lam. iii, 47—Jer. xxx, 17 : Job xix, 2.

The Refrain. 'Son or daughter' is an allusion to the Fourth Commandment 'thou shalt do no work . . nor thy son nor thy daughter.' The offering baked in a pan is ordained in Leviticus ii, 5. As, however, a pancake in English is regarded as something humorous, a literal translation has been avoided.

Stanza ii. Ps. lxviii, 5—Eccles. xii, 9—I Sam. xx, 29, no fitter designation could be devised than this, it is indeed a family festival.

Stanza iii. Isaiah xxx, 18—Everything is doubled on the Sabbath (see note on iv, 96). Just as the Sabbath is twice prescribed ('Remember' and 'Keep'), so is the reward for Sabbath observance twofold—I Kings, viii, 12—Deut. i, 7—Malachi iii, 20 : The 'Sun of Righteousness with healing in her wings' shines on 'those who fear the Lord' and 'who remember the Law of Moses.' Hirschfeld, however, considers that the allusion is to Jacob, on whom 'the sun rose as he crossed Penuel' (Gen. xxxii, 32). Jacob's reward is promised to those who keep the Sabbath, see the end of the morning *haftarah* on the Day of Atonement.

Stanza iv. Isaiah lvi, 6—Gen. xxxii, 19.

Stanza v. *Cf.* on v, 60—Ps. cxix, 1—Isaiah xxvi, 4—xi, 2.

Stanza vi. See Zunz's note on the metre, cited by Hirschfeld—Numbers vi, 7, the 'consecration of God,' *i.e.*, the Sabbath is to cheer those stricken by the most grievous of losses.—Proverbs xxix, 17—Exodus xxix, 29; see Hirschfeld's note. The Bodleian MS. (Neubauer 1100) of the *Mahzor Vitri* reads *shemen lam-Mishhah*.

Stanza vii. Exodus xxxv, 2—Ezekiel xliv, 30—Exodus xxxv, 3; xx, 10.

XI.

(Hirschfeld, p. 40).

The author's name is Israel, and the acrostic adds *hag-Ger*. But nothing is known as to the author. The metre, which is Provençal, is simple and common, and cannot be associated with any definite time.

Six days are for toil cre - a - - - ted, but the
Doh is C. Six-pulse measure.
sev - enth God has con - se - cra - - - ted. Do no la - - - bour
So He bade us; in six days a world He made
us. Crown of days, a - - - - bove all blest,
Chorus
The Rock of A - - - ges chose thee for His rest.

יוֹם־זֶה מְכֻבָּד מִכָּל־יָמִים.
כִּי־בוֹ שָׁבַת צוּר עוֹלָמִים:

שֵׁשֶׁת יָמִים עָשָׂה מְלַאכְתֶּךָ. וְיוֹם הַשְּׁבִיעִי לֵאלֹהֶיךָ.
שַׁבָּת לֹא תַעֲשֶׂה בוֹ מְלָאכָה. כִּי כֹל עָשָׂה שֵׁשֶׁת־
יָמִים: יוֹם זה:

רִאשׁוֹן הוּא לְמִקְרֵאֵי קֹדֶשׁ. יוֹם שַׁבְּתוֹן שַׁבַּת
קֹדֶשׁ. עַל־כֵּן בָּלִיאִישׁ בְּיֵינוֹ יְקַדֵּשׁ. עַל שְׁתֵּי לֶחֶם
יְבָצְעוּ תְמִימִים: יוֹם זה:

אֶכֶל מַשְׁמַנִּים שְׂחֵה מַמְתַּקִּים. כִּי אֵל יִתֵּן לְכָל
בּוֹ דְבֵקִים. בֶּגֶד לִלְבּוּשׁ לֶחֶם חֻקִּים. בָּשָׂר וְדָגִים
וְכָל־מַטְעַמִּים: יוֹם זה:

אִם תָּחְסֹר כֹּל בּוֹ וְאָכַלְתָּ. וְשָׂבַעְתָּ וּבֵרַכְתָּ. אֱחֹז
אֱלֹהֶיךָ אֲשֶׁר אָהַבְתָּ. כִּי בֵרַכְךָ מִכָּל־עַמִּים: יוֹם זה

הַשָּׁמַיִם מְסַפְּרִים כְּבוֹדוֹ. גַּם הָאָרֶץ מָלְאָה חַסְדּוֹ.
רְאוּ כִּי־אֵלֶּה עָשְׂתָה יָדוֹ. כִּי הוּא הַצּוּר פָּעֳלוֹ
תָמִים: יוֹם זה:

Crown of days, above all blest,
The Rock of Ages chose thee for His rest.

Six days are for toil created
But the seventh God has consecrated.
Do no labour! Thus He bade us;
In six days a world He made us.

Crown of days, above all blest,
The Rock of Ages chose thee for His rest.

First of all His feasts renownèd,
Holy Sabbath day, with glory crownèd.
With our cup we speak thy blessing,
With twin loaves His grace confessing.

Crown of days, above all blest,
The Rock of Ages chose thee for His rest.

Eat thy fill, then drink thy pleasure,
For He granteth of His richest treasure:
Gifts to all His word believing,
To His faithful promise cleaving.

Crown of days, above all blest,
The Rock of Ages chose thee for His rest.

Lacking naught, give thanks abounding,
Satisfied, then let thy praise be sounding.
Love the Lord thy God Who loved thee.
From all nations He approved thee.

Crown of days, above all blest,
The Rock of Ages chose thee for His rest.

Hark, the heavens His praise are singing;
With His mercy, hark, the spheres are ringing!
Look, He wrought these works enduring,
True His word our weal assuring.

Crown of days, above all blest,
The Rock of Ages chose thee for His rest.

NOTES TO XI.

Refrain. Isaiah lviii, 13—Genesis ii, 3.

Stanza i. Exodus xx, 9-11.

Stanza ii. Exodus xii, 2; in Leviticus xxiii, Sabbath is mentioned first of all the holy days—Exodus xvi, 23.

Stanza iii. Nehemiah viii, 10—Deut. iv, 4—Genesis xxviii, 20—Proverbs xxx, 8.

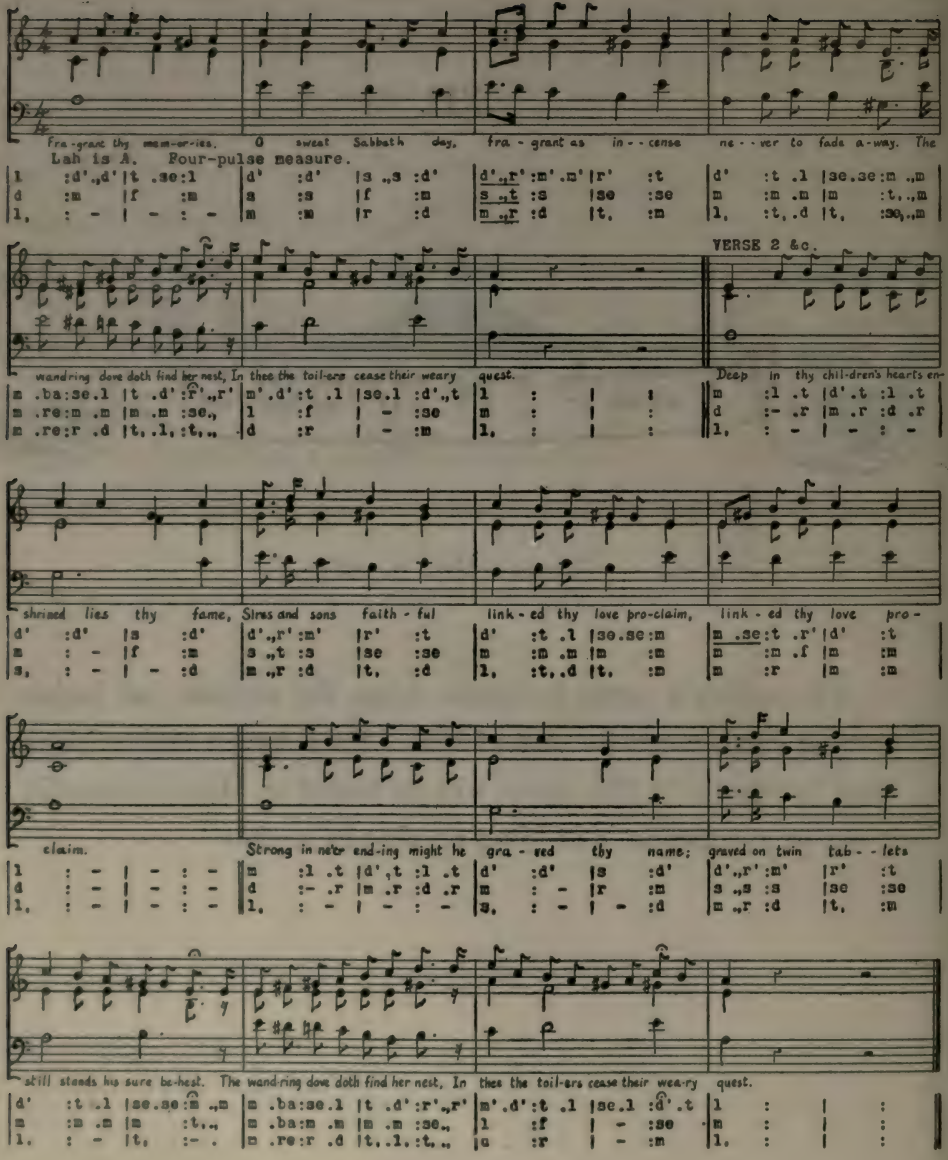
Stanza iv. Deut. viii, 9, 10; vii, 14; xv, 6.

Stanza v. Ps. xix, 2; xxxiii, 5; Isaiah lxvi, 2; Deut. xxxii, 4.

XII.

(Hirschfeld, p. 42).

The author's name is known from the acrostic, as Judah: nothing further can be said of him. Each stanza ends with the word 'strength.' The metre will be found in Maus frequently: it was very common, and gives no clue as to date.


Lah is A. Four-pulse measure.
Fra-grant thy mem-or-ies. O sweet Sabbath day, fra - grant as in - - cense ne - - ver to fade a-way. The
VERSE 2 &c.
wand'ring dove doth find her nest, In thee the toil-ers cease their weary quest. Deep in thy chil-dren's hearts en-
shrined lies thy fame, Sires and sons faith - ful link - ed thy love pro-claim, link - ed thy love pro -
claim. Strong in net'r end-ing might he gra - ved thy name; graved on twin tab - - lets
still stands his sure be-hest. The wand'ring dove doth find her nest, In thee the toil-ers cease their wea-ry quest.

יוֹם שַׁבָּתוֹן אֵין לִשְׁבּוֹחַ. וְכִרוּ כָּרֵיחַ הַנִּיחֹחַ. יוֹנָה
מְצִיאָה בוֹ מָנוֹחַ. וְשָׁם יָגִיעֵי יִינִיעוּ כֹּחַ:

הַיּוֹם נִבְכֶּה לִבְנֵי אֱמוּנִים. וְהִירִים לִשְׁמֹרוּ אָבוֹת וּבָנִים. חָקוּק בְּשָׁנֵי לְחוֹת אֲבָנִים. מֻרְזָב אוֹנִים וְאַמִּיץ כֹּחַ: יוֹנָה:

וְבָאוּ כֻלָּם בִּבְרִית יַחַד. נַעֲשֶׂה וְנִשְׁמַע אָמְרוּ כְּאֶחָד. וּפָרְחוּ וְעָנוּ יְתֹמָה אֶחָד. בָּרוּךְ נוֹתֵן לַיָּעֵף כֹּחַ: יוֹנָה:

הַבֶּר בְּקָדְשׁוֹ אֶל בְּרֹאשׁ הַמּוֹר. יוֹם הַשְּׁבִיעִי זָכוֹר וְשָׁמוֹר. וְכָל־פִּקּוּדָיו יָחַד לְנָמוֹר. חַזֵּק עֲרִיצִים אַמֵּץ כֹּחַ: יוֹנָה:

הָעָם אֲשֶׁר נָע בַּצֹּאן תָּעָה. יְזַכֵּר לְפָקְדוֹ בְּרִית וּשְׁבוּעָה. לְכָל יַעֲבְרֵנוּ מִקְרֵה רָעָה. בַּאֲשֶׁר נִשְׁבַּע עַל־מֵי נֹחַ: יוֹנָה:

Fragrant thy memories, O sweet Sabbath day,
Fragrant as incense, never to fade away;
The wandering dove doth find her nest
In thee, the toilers cease their weary quest.

Deep in thy children's hearts enshrined lies thy fame.
Sires and sons faithful, linkèd, thy love proclaim,
Linkèd thy love proclaim.
Strong, in ne'er-waning might, He gravèd thy name;
Graved on twin tablets, still stands His sure behest.

The wandering dove doth find her nest
In thee, the toilers cease their weary quest.

Then to His covenant, abiding in stone,
'We will swear fealty' answered they all as one,
Answered they all as one.
'He is our Lord' they cried, 'eternal His throne,'
Peace to all care-worn He granteth, His name be blest.

The wandering dove doth find her nest
In thee, the toilers cease their weary quest.

Once on Moriah's peak He bade His folk heed;
'Keep ye my Sabbaths, hallowed in word and deed,
Hallowèd in word and deed.
Sacred her precepts all, for you, for your seed,
Strengthen the feeble, comfort my folk oppressed.'

The wandering dove doth find her nest
In thee, the toilers cease their weary quest.

We are Thy chosen flock, remember us still.
Long have we wandered, O soon Thine oath fulfil,
O soon Thine oath fulfil.
Thou who did'st calm the flood, preserve us from ill,
Safe in green pastures, safe by the brooks to rest.

The wandering dove doth find her nest
In thee, the toilers cease their weary quest.

NOTES TO XII.

2. Hosea, xiv, 8.
3. The dove of Noah is often taken as a type of Israel not only in the Bible (*e.g.*, Isaiah lx, 8, Hosea vii, 11, etc.), but also in Rabbinic literature (see instances cited by Hirschfeld).
4. Job iii, 17.
6. Ps. xii, 2; xxxi, 24.
9. Exodus xxxiv, 1—Isaiah xl, 26.
12. Jeremiah xxxiv, 10.
13. Exodus xxiv, 7 : xix, 8; xxiv, 3.
15. Deut. vi, 4.
16. Isaiah xl, 29.
19. Ps. lx, 8; cviii, 8—Canticles iv, 6. Poetically the 'mountain of Myrrh' in Canticles is equated, because of the similarity in sound, with Moriah which is identified with the Temple Mount. According to Hirschfeld the poet's use of 'mountain of myrrh' for Sinai is unprecedented; he calls attention to the paraphrase of Onkelos of Canticles iv, 6. It may be suggested that perhaps the poet was alluding to the previous verse, where the 'shepherds' are associated with Moses and Aaron. Possibly then הר המור = הר המורה, the mountain of the Teacher, *i.e.*, Moses, and so = Sinai. In the Bodleian MS. of the *Maḥzor Vitri* (Neubauer 1100) the line runs *mehar ham-Mor*. The poem is not included in the printed edition of the *M.V.*
23. Nahum ii, 2 : Isaiah xxxv, 3.
27. Isaiah liii, 6 : liv. 9.
30. Although the original reading is נה, yet the traditional variant מנוח with its allusion to the מי מנוחות of Psalm xxiii is so beautiful that I have retained it. The reference to Noah is sufficiently implied by the mention of the Flood in the previous line. Of course the 'oath' refers to the Covenant of the Rainbow.

XIII.

(Hirschfeld, p. 44).

The acrostic forms the name Abraham, and the author is generally held to have been the celebrated R. Abraham ibn Ezra, who was born at Toledo in 1092 and who died at Rome in 1167. To this scholar's English visit in 1158, the famous *'Iggereth hash-Shabbath*, or letter in defence of the Sabbath, is sometimes attributed, though doubt was expressed by the late Dr. M. Friedländer (*Jewish Quarterly Review*, Vol. viii, Oct. 1895, particularly p. 150).

The metre of this poem is an adaptation of the Arabic *Basiṭ* or *Mujtath* and consists of *Mustaf'ilun Maf'ūlun Fā'ilātun*.

The poem is included in the *Maḥzor Vitri*, where it is definitely assigned to ibn Ezra. Some of the variants are given below (marked *M.V.*).

If I keep Sabbath day God safe will keep me. From Him to me was given a
Doh is Bb. Four-pulse measure.
sign for aye to be. No trav-eller's staff my rest pro- fan- - - - ing,
3-pulse measure
all gain, all state-craft's thoughts and cares dis - dain - - ing, His
law shall make me wise, His law of lib - er - ty; From Him to me was given a
4-pulse measure
sign for sure to be. from Him to me was given a sign for sure to be

כִּי אֶשְׁמְרָה שַׁבָּת אֵל יִשְׁמְרֵנִי.
אוֹת הִיא לְעוֹלְמֵי עַד בֵּינוֹ וּבֵינִי:

אָסוּר מְצֹא חֵפֶץ מַעֲשׂוֹת דְּרָכִים. גַּם מִלְּדַבֵּר בּוֹ
דִּבְרֵי צְרָכִים. דִּבְרֵי סְחוֹרָה אַף דִּבְרֵי מְלָכִים.
אֱהֶוֶה בְּתוֹרַת אֵל וְתַחְכְּמֵנִי: אוֹת הִיא:

בּוֹ אֶמְצָאָה חָמִיד נוֹפֶשׁ לְנַפְשִׁי. הִנֵּה לְדוֹר רִאשׁוֹן
נָתַן קָדְשִׁי. מִפִּי בְּהֵת לֶחֶם מִשְׁנֶה בְּשִׁשִּׁי. כֶּכָה
בְּכָל־שִׁשִּׁי יַכְפִּיל מְזוֹנִי: אוֹת הִיא:

רָשֵׁם בְּרִית הָאֵל חוֹק אֶל־סְגֻלָּיו. בּוֹ לַעֲרוֹךְ לֶחֶם
פָּנִים לְפָנָיו. גַּם בּוֹ לְהִתְעַנּוֹת עַל־פִּי נְבוֹנָיו.
אָסוֹר לְבַד מִיּוֹם כִּפּוּר עֲוֹנִי: אוֹת הִיא:

הוּא יוֹם מְכֻבָּד הוּא יוֹם תַּעֲנוּגִים: לֶחֶם וְיַיִן טוֹב
בָּשָׂר וְדָגִים. מְחַבְּלִים בּוֹ הֵם אָחוֹר נְסוֹגִים. כֵּן
יוֹם שָׁמְחָתָם הוּא וַיְשַׂמְּחֵנִי: אוֹת הִיא:

מֻחֵל מְלָאכָה בּוֹ סִפּוּ לְהַכְרִית: עַל־כֵּן אֲבַקֵּם
בּוֹ לִבִּי כְּבוֹרִית. וְאֶתְפַּלְלָה אֵל אֵל עַרְבִית וְשַׁחֲרִית.
מוּסָף וְגַם מִנְחָה הוּא יַעֲנֵנִי: אוֹת הִיא:

If I keep Sabbath day, God safe will keep me,
From Him to me 'twas given, a sign for aye to be,
No toil, no traveller's staff my rest profaning,
All gain, all statecraft's thoughts and cares disdaining,
All cares disdaining,
His Law shall make me wise, His Law of Liberty,
From Him to me 'twas given, a sign for aye to be.

Wearied and careworn, there let me always rest.
Thou did'st ordain this day my doubting sires to test.
Thy hand with twofold food each sixth day blest.
Lord, so for me each week my Sabbath food decree,
From Him to me 'twas given, a sign for aye to be.

Priests laid before Him bread of the Presence divine
Commanded in His Law, each Sabbath to deck His Shrine.
' This day thou shalt not fast—full joy be thine—
Save it be *Kippur's* fast to purge thine iniquity, '
From Him to me 'twas given, a sign for aye to be.

O day renownèd, O day of my soul's delight!
For thee I quaff red wine, for thee my bread is white.
O shed thy rays of hope o'er sorrow's night,
Cheer my sad heart, thou day of sacred gaiety.
From Him to me 'twas given, a sign for aye to be.

He who profanes thee sells his dead soul in vain.
From greed, Lord, set me free, O purge me pure from stain,
And let my fourfold prayers acceptance gain,
Help me this day, Lord, to serve Thee in sincerity.
From Him to me 'twas given, a sign for aye to be

NOTES TO XIII.

1. *Cf.* xvi, Stanza 3.

2. Exodus xxxi, 17.

3. Isaiah lviii, 13.

6. Ps. i, 2 : xix, 8.

8. Note the play on the words *Nofesh* (*cf.* Exodus xxxi, 17) and *Nafshi*. *M.V.* has *Noaḥ* and *M.V.* Bodl. MS. (Neubauer 1100) חופש for *Nofesh*.

9. The 'first generation' of those who came out of Egypt were 'tested' by the Manna with regard to the observance of Sabbath. A double portion fell on Friday, and none on Sabbath (Exodus xvi).

13. *Rasham* occurs in Daniel x, 21. For the ordinance of the Shewbread see Leviticus xxiv, 8. *Ṣegen* or *Ṣagan* signifies either a *superior priest* (not the High Priest) or a *prefect* or *official*. *M.V.* has היום for האל and תמיד for פנים

15. The Day of Atonement is the only fast that can fall on Sabbath.

18. Isaiah lviii, 13. Zephaniah i, 6.

21 *M.V.* has וישמחני (*vayesammeḥeni*) for ותשמחני

23. Numbers xxx, 3. The penalty of excision was supernatural or automatic. He who profanes the Sabbath by his own act cuts the ties with his people. Little by little he drifts away. Malachi iii, 2; Jeremiah ii, 22.

XIV.

(Hirschfeld, p. 46).

The author's name is Solomon. According to Zunz this is not Solomon ibn Gabirol. One is inclined to see in almost every stanza indications of a second acrostic, hal-Levi. This might, if intentional, refer to the author of *Lekha Dodi*, but the metre is opposed to so late a date.

The scheme of rhymes is Provençal, *cf.* Maus No. 297. This particular metre is associated with Guilhen Figuerira, 1216-1250, who lived in Sicily at the court of Frederick II, and who wrote satires against the clergy just before the Albigensian Crusade.

Possibly the author was Solomon b. Moses de Rossi.

שִׁמְרוּ שַׁבְּתוֹתַי. לְמַעַן תִּינָקוּ וּשְׁבַעְתֶּם. מִזִּיו בִּרְכוֹתַי. אֶל הַמְנוּחָה כִּי בָאתֶם. וּלְוּ עָלַי בָּנַי. וְעַדְנוּ מַעֲדַנַּי. שַׁבָּת הַיּוֹם לִיָ׃

לְעָמֵל קְרָאוּ דְרוֹר. וְנַחֲתִי אֶת בִּרְכָתִי. אִשָּׁה־אֶל־אֲחוֹתָהּ לִצְרוֹר. לְנַלֹּתָם עַל יוֹם שַׁמָּתִי. בְּנָדַי שֵׁשׁ עִם שָׁנִי. וְהִתְחַבַּשְׁנוּ מִזְקָנַי. שַׁבָּת הַיּוֹם לַיָ׃ וּלְוּ עָלַי׃

מַהֲרוּ אֶת הַמָּנָה. לַעֲשׂוֹת אֶת־דְּבַר אָבְתֵּר. וְהַשְׁבוּ עַם הַקּוּנָה. לְשָׁלֵם אָכוֹל וְהוֹתֵר. בְּמָחוּ בִּי אֲמוּנַי. וּשְׁחוּ יַיִן מְשֻׁמָּנַי. שַׁבָּת הַיּוֹם לַיָ׃ וּלְוּ עָלַי׃

הִנֵּה יוֹם נֶאְלָה. יוֹם שַׁבָּת אִם תִּשְׁמְרוּ. וְהָיִיתֶם לִי סְגֻלָּה. לְיִנוּ וְאַחַר תַּעֲבֹרוּ. וְאָז תִּחְיוּ לְבָנַי. וְתִמָּלְאוּ צְפוּנַי. שַׁבָּת הַיּוֹם לַיָ׃ וּלְוּ עָלַי׃

חַגֵּךְ קְרָיָתִי. אֵל אֱלֹהִים עֲלִיזִין. וְהָשֵׁב אֶת נְוָתִי. בְּשִׂמְחָה וּבְהִתְנַיְזִין. יְשׂוֹרְרוּ שָׁם רָנַנַי. לְוִי וְכֹהֲנַי. וְאָז תִּתְעַנַּג עַל יְיָ׃ וּלְוּ עָלַי׃

Keep ye my Sabbath rest,
With rich draughts she feeds you;
From her soft sweet-flowing breast
To repose she leads you.

Though you beg her needs she will repay;
Richest dainties bring forth, be gay,
'Tis my Sabbath, keep ye holiday.

Labour's task is ended;
See, I send you my benison.
As brides twain, soft blended,
Singing sweetly in unison,
So my counsels sage attract your ear,
Scarlet silks shall be yours to wear,
Sabbath's holiday is here.

Though you beg her needs she will repay;
Richest dainties bring forth, be gay,
'Tis my Sabbath, keep ye holiday.

Esther's feast prepare ye,
To the mart haste, good cheer provide
Freely, nor forbear ye
Aught, to welcome this Sabbath-tide.
He who sells will fill your purse anew;
Come, buy sweetest wines of ruby hue,
Trust His promise, sure, to you.

Though you beg her needs she will repay;
Richest dainties bring forth, be gay,
'Tis my Sabbath, keep ye holiday.

Redemption swift is speeding,
Then Mine own ye once more shall be.
Hear My Sabbath pleading:
'Rest one night, ere ye pass, with me'
In My Presence shall your years be blessed,
Life's hid joys all to you confessed,
For life's secret is the Sabbath rest.

Though you beg her needs she will repay;
Richest dainties bring forth, be gay,
'Tis my Sabbath, keep ye holiday.

My bulwarks shattered,
Lord of Glory, rebuild again;
My exiles scattered
Lead in joy to their old domain.
Priests and Levites there restored shall sing
Songs which exiled hearts at last shall bring,
A joyous welcome to their King.

Though you beg her needs she will repay;
Richest dainties bring forth, be gay,
'Tis my Sabbath, keep ye holiday.

NOTES TO XIV.

The first four stanzas are spoken by God, the last by Israel.

1. Exodus xxxi, 13.

2. Isaiah lxvi, 11.

4. Deut. xii, 9; 'Rest' is Rabbinically interpreted as 'Shiloh.' When Israel keeps Sabbath, Messiah will come. The age of peace will approach gradually, by human effort. Shiloh, the Messiah (Gen. xlix, 10), may homiletically be derived from *Shalah, to be at rest;* this suggests an equation of Sabbath and Messiah. So, by different exegesis, Men. Recanati, cited by A. Posnanski, *Schiloh*, p. 170, vol. I. Leipzig, 1904.

5. לוה from which root come *Levi* and *Leviathan*, means *to accompany*, hence *Levayah*, a funeral (for *Levayath hammeth*, the *accompaniment* of the dead (see Singer's Prayer Book, p. 5, para. 1). The *Leviathan* (Ps. civ, 26; Singer's Prayer Book, p. 177, towards foot), who 'sports' in the sea must be the dolphin or porpoise who *accompanies* the ships. So ולוו עלי might well mean 'Follow me.' But there is also a derived meaning from this root, *viz.*, to borrow (in the *Hif'il*, to cause to borrow, or to lend). Hence ולוו עלי may equally well mean 'borrow for me,' *cf.* v, stanza 1 and stanza 3 of this song. It must, however, be observed that etymologically the two roots are distinct, the former being probably akin to the Arabic

Waliya, to be near, and the latter to the Arabic *Lawa(y)*, to delay payment of a debt.

8. Leviticus xxv, 10. As a reward, the 'blessing' is promised in verse 21; Jer. xxxiv, 8-17.

10, 11. The poet here with masterly skill combines various biblical allusions, and gives to them an entirely original meaning. First he takes אשה אל אחותה. This phrase comes repeatedly in the description of the Tabernacle (Exodus xxvi, 3, 5, etc., the boards were joined one to another), and again in Ezekiel's vision (Ch. i. The wings of the living creatures were joined one to another). In each case the root חבר is likewise employed. Here the poet refers to blessings. He utilizes the foregoing phrases to associate with the Sabbath also ideas of the Sanctuary and of Angels. The Sabbath is a sanctuary guarded by Angels. Next comes the verb לצרור. This is used in an evil sense, of a rival wife, *e.g.*, I Samuel i, 6, and Leviticus xviii, 18. This last verse is directly reversed by the poet, who gives a new meaning to לגלות, derived from Lamentations ii, 14, and iv, 22.

13. For the use of the plural *Shanai*, see Hirschfeld's note.

18. Esther v, 5. There is a play on *Haman* and *ham-Maneh*, the Minah, of weight, *i.e.*, money for buying the food for the Sabbath feast. Genesis xviii, 6.

20. 'Freely, etc.' Reckon only with God (הקונה, *e.g.*, Genesis xiv, 19, 22; Deut. xxxii, 6) to requite you.

23. Nehemiah viii, 10.

29. Exodus xix, 5.

31. Gen. xviii, 5; xix, 2. A clever use of the invitations to the Angels.

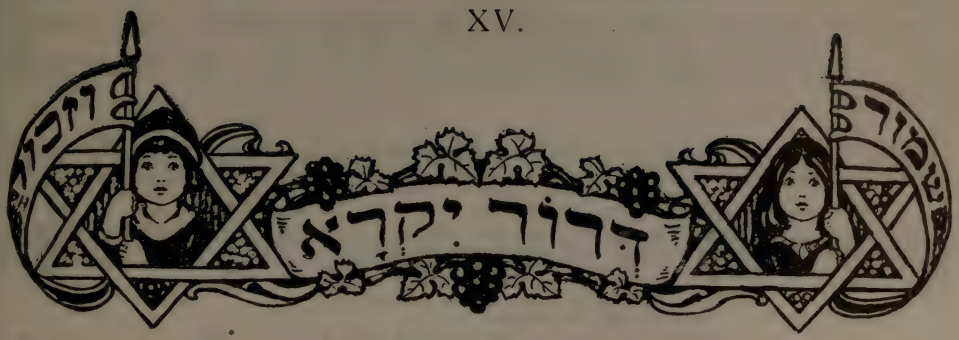
33. Ps. xvii, 14.

39. Isaiah xxxiii, 20. Ps. lvii, 3; lxxviii, 56.

43. Ps. ix, 17; xcii, 4.

44. Isaiah lviii, 14.

XV.



(Hirschfeld, p. 48).

In each stanza the acrostic gives the name Dunash. Hirschfeld is uncertain whether the poem is to be assigned to Dunash ibn Labraṭ of Fez (920-986), to Dunash Adonim b. Tamim of Iraq (900-960) or to a third and unknown bearer of the name. Bacher (*Jew. Enc.*, *s.v.*, Dunash) attributes this poem to the first of the three: this is confirmed by the heading of the *Maḥzor Vitri*.

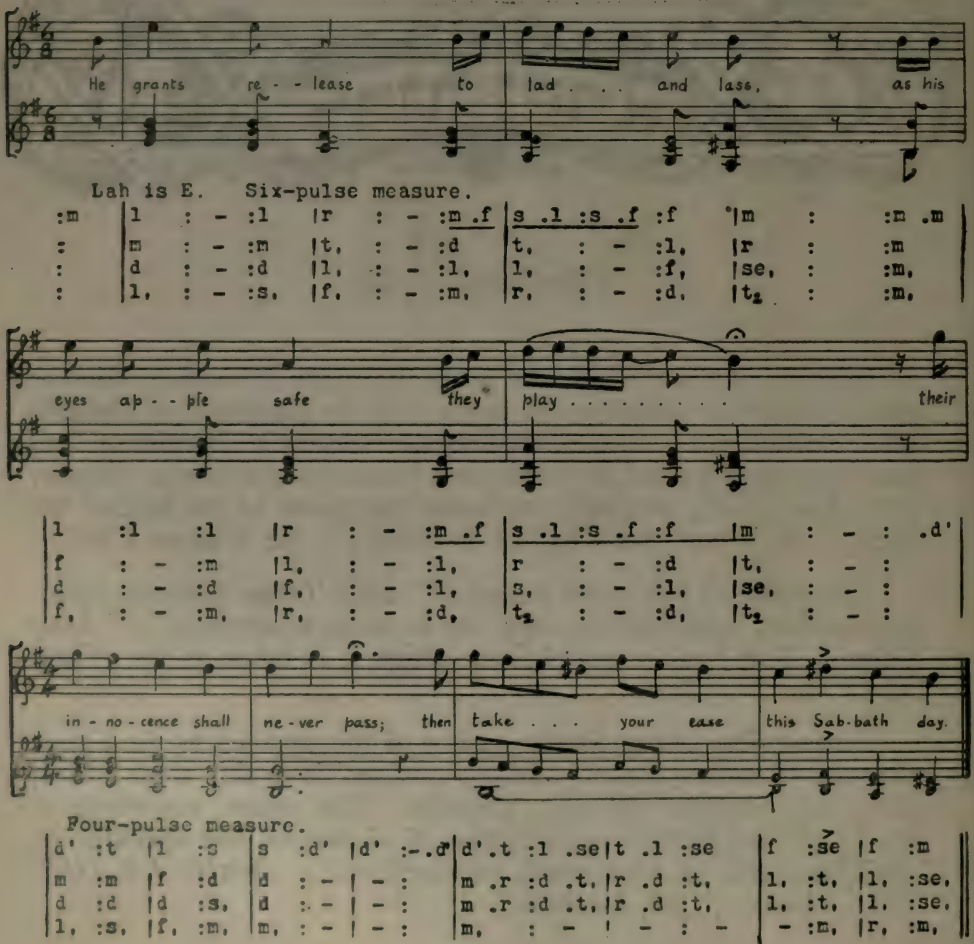
The metre of this poem is that of *'Adon 'Olam* (iambus, spondee, iambus, spondee), hence it can be sung to any tune of *'Adon 'Olam*. The Arabic model from which it is taken is the *Hazaj* (*Mafā'īlun Mafāīlun*).

Dunash ibn Labraṭ is the author of the preface to the Grace after the Wedding Feast, and the preface[1] is in this same Hazaj metre and contains the same acrostic. The name, according to Dr. H. Hirschfeld, is a corruption of *al-abradu*, the speckled or 'hail'-marked, *cf.* Gen. xxxi, 10, Zech. vi, 3. See his *Lit. Hist. Hebr. Gram.*, p. 26, footnote.

[1] Singer, p. 300.

דָּרוֹר יִקְרָא לְבֵן עַם פַּת· וְיִנְצְרֻם כְּמוֹ בָבַת·
נְעִים שִׁמְכֶם וְלֹא יִשְׁבַּת· שִׁבוּ נוּחוּ בְּיוֹם שַׁבָּת:
דָּרוֹשׁ נָוֶה וְאוּלָמָיו· וְאוֹת יֶשַׁע עָשָׂה עִמִּי· נְטַע
שׁוֹרֵק בְּתוֹךְ כַּרְמִי· שְׁעֵה שַׁוְעַת בְּנֵי עַמִּי:

דָּרוֹךְ פּוּרָה בְּחוֹךְ בָּצְרָה· וְגַם בָּבֶל אֲשֶׁר גָּבְרָה·
נְתוּץ צָרִים בְּאַף וַעֲבָרָה· שְׁמַע קוֹלִי בְּיוֹם אֶקְרָא:
אֱלֹהִים תֵּן בְּמַלְכָּךְ הָר· הַדֵּם שְׁטָה בָּרוֹשׁ תִּדְהָר·
וְלַמְּזוֹהִיר וְלַנָּזוֹהָר· שְׁלוֹמִים תֵּן כְּמִי נָהָר:



Lah is E. Six-pulse measure.

:m	l : - :l | r : - :m .f	s .l :s .f :f | m : :m .m		
:	m : - :m | t, : - :d	t, : - :l, | r : :m		
:	d : - :d | l, : - :l,	l, : - :f, | se, : :m,		
:	l, : - :s, | f, : - :m,	r, : - :d, | t, : :m,		
l :l :l | r : - :m .f	s .l :s .f :f | m : - : .d'			
f : - :m | l, : - :l,	r : - :d | t, : - :			
d : - :d | f, : - :l,	s, : - :l, | se, : - :			
f, : - :m, | r, : - :d,	t, : - :d, | t, : - :			

Four-pulse measure.

d' :t | l :s	s :d' | d' :-.d'	d'.t :l .se | t .l :se	f :se | f :m
m :m | f :d	d : - | - :	m .r :d .t, | r .d :t,	l, :t, | l, :se,
d :d | d :s,	d : - | - :	m .r :d .t, | r .d :t,	l, :t, | l, :se,
l, :s, | f, :m,	m, : - | - :	m, : - | - : -	- :m, | r, :m,

הַדּוֹךְ קָמַי בְּאֵשׁ קִנְאָה· בְּמוֹנֵ לֵבָב וּבְמִנְהָה. וְנַרְחִיב
פֶּה וּנְמַלֵּאֵנָּה· לְשׁוֹנֵנוּ לְךָ רִנָּה:

רְאֵה חֶכְמָה לְנַפְשֶׁךָ· וְהִיא בֶּחֱר לְרֹאשֶׁךָ· נְצוֹר
מִצְוֹת קְדוֹשֶׁךָ· שְׁמֹר שַׁבָּת לְקָדְשֶׁךָ:

He grants release to lad and lass:
As His eye's apple safe, they play.
Their innocence shall never pass:
Then take your ease this Sabbath day.

O seek in love my martyred shrine
And to mine eyes salvation show.
In Zion's vineyard plant her vine—
And hear my people's cry of woe.

On Bozrah's sin tread deep Thy press,
That Thy fair world be pure once more.
'Gainst Babel's full-grown wickedness
This day Thy safeguard I implore.

On desert hill Thy garden rear,
Make bloom the myrtle, fir and pine.
Teachers and taught—Thy saplings dear—
Nurture with streams of peace divine.

Our foemen rage in wrath and pride:
O turn their hearts, contrite, to Thee.
Then shall our mouths in song be wide,
Our tongues, with them in unity.

By wisdom crowned, in regal state
Let quest of wisdom be your goal.
As you each Sabbath consecrate
May Sabbath consecrate your soul.

THE TEXT OF THE *MAḤZOR VITRI*.

According to the *M.V.* our text is a combination of two poems, headed *le-Dunash ben Labraṭ*. The former contains the present five stanzas, and continues :—

אדום עקר אשר ע׳קר
עדי אובד נטע כנה
וגם הקדר פני קדר
אשר אותי מאד ענה :
ותצמיח צדקינו (*sic.*)
וישעינו כמו נגה
ותבנה עיר משושינו
ומדמנה וסנסנה :
אבן מאסו (ה)בונים[1]
תשימנה לראש פינה
ופדויי י״י ישובון
ובאו ציון ברנה :

The second poem ends with our Stanza vi, which is preceded by :—

דלה שובב מתוך פחת
ולא ימות לשחת
נתוץ עלוון ומנחת
שפו השפל ובני נחת :

[1] Bodl. MS. Neubauer 1100 has *hab-Bonim*.

ראה כי צר לבן נעצר
וישע עוז תנה מבצר
שמע קולי מן המיצר
הבה לנו עזרה מצר :
ומרום הר והלבנון
חדש חיש הרום פינון
כבודו חם והכן גנון
ישע הבא שלח ינון :
צבי שלם והאדונים
עמוד בועז וסהרונים
דביר הקם ופעמונים
מנחם שלח לבנים

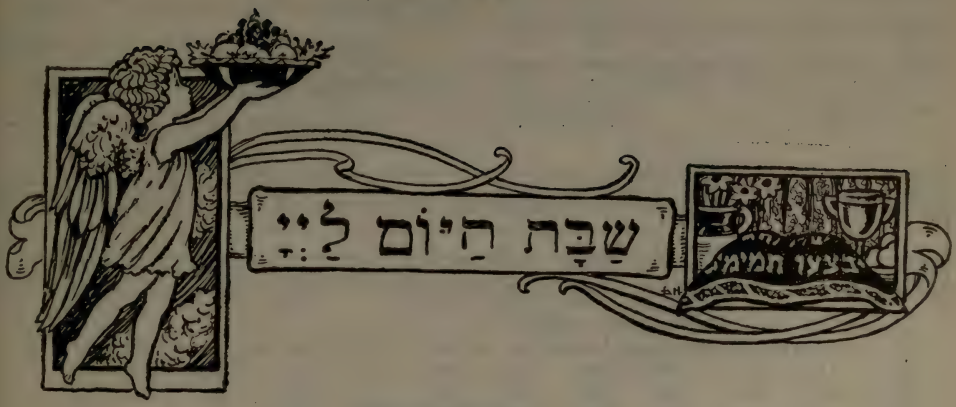
On the whole, these verses are to be regarded as additions, although, as a general rule, a popular poem tends to grow in process of time rather than to lose stanzas. Possibly fear of the censor eliminated such phrases as אדום עקר. But the literary style of the extra verses in *M.V.* is different from that of our present text. Naturally, such a consideration cannot be decisive, and opinions may well differ as to the authenticity of the additions.

The Bodleian MS. of the *M.V.* (Neubauer 1100) agrees with the present (Hirschfeld) text of דרור יקרא and has *'Edom 'Aqqer* as a separate poem. See Zunz, *Syn. Poes.*, *Nachtrag*, p. 15. Possibly Menaḥem, in the last line, denotes the author. The poem was evidently written in times of persecution, but the somewhat recondite references to Edom are probably fortuitous and not allusions to particular persecutors. For Madmannah and Sansannah in South Judah, *cf.* Jos. xv, 31. Alvan, Manahath and Shepho are Edomites (Gen. xxxvi, 23), so are Pinon (*ib.* 41) and Nahath (son of Reuel son of Esau, *ib.* 13, 17). See also I Chron. i, 37, 40, 52.

NOTES TO XV.

1. See xiv, stanza 2 : x, refrain.
2. Zechariah ii, 12 : Deut. xxxii, 10. *Cf.* xvi, line 10.
3. Ps. cxxxv, 3.
4. Exodus xvi, 29.
5. Deut. xi, 12.
6. Ps. lxxxvi, 17.
7. Isaiah v, 2; Jeremiah ii, 21.
8. Jeremiah viii, 19.
9. Isaiah lxiii, 1. Bozrah, a city of Edom, typifies sinfulness, see ix, stanza 7.
12. Ps. xxvii, 7.
13. Isaiah xli, 19.
15. One who warns and one who is warned, *i.e.*, teacher and pupil. The root occurs in the well-known term *Azharah*. The *Azharoth* of ibn Gabirol, or enumeration of the 613 precepts, are recited on Pentecost.
16. Isaiah xlviii, 18.
17. Job xl, 12.
18. Ezekiel xxi, 20; Lamentations iii, 65.
19. Ps. lxxxi, 11.
20. Ps. cxxvi, 2.
21. Proverbs xxiv, 14.
22. Proverbs xiv, 18.
23. Proverbs vi, 20.
24. Notice the force of the last word, 'for *thine own* consecration. (See Hirschfeld's note.)

XVI.



(Hirschfeld, p. 50).

The author's name, Samuel, is furnished by a double acrostic, but nothing is known of him. Possibly the first line of the second stanza contains Mordecai.

In the first three stanzas the Sabbath is speaking; in the last two the poet addresses the head of the house.

The metre is a common Provençal one, but it is too simple to allow of any deduction as to date or place.

שַׁבַּת הַיּוֹם לַיְיָ. מְאֹד צָהֲלוּ בְרִנּוֹנִי. וְגַם הַרְכִּינוּ
מַעֲרַנִי. אֹתוֹ לִשְׁמוֹר כְּמִצְוַת יְיָ: שבת היום לי׳:
מְעָבוּר דֶּרֶךְ וּגְבוּלִים. מַעֲשׂוֹת הַיּוֹם פָּעָלִים.
לֶאֱכוֹל וְלִשְׁתּוֹת בְּהִלּוּלִים. זֶה הַיּוֹם עָשָׂה יְיָ:
וְאִם תִּשְׁמְרֵנּוּ יָהּ יִנָּצֵרְךָ כְּבָבַת. אַתָּה וּבִנְךָ וְגַם
חַבַּת. וְקָרָאתָ עֹנֶג לַשַּׁבָּת. אָז תִּתְעַנַּג עַל יְיָ:

אֱכוֹל מַשְׁמַנִּים וּמַעֲדַנִּים: וּמַטְעַמִּים תַּרְבֶּה מִינִים.
אֲגוֹזֵי פֶּרֶךְ וְרִמּוֹנִים. וְאָכַלְתָּ וְשָׂבָעְתָּ וּבֵרַכְתָּ אֶת יְיָ.
שבת היום לי׳:
לַעֲרוֹךְ בַּשָּׁלְחָן לֶחֶם חֲמוּדוֹת. לַעֲשׂוֹת הַיּוֹם שָׁלֹשׁ
סְעוּדוֹת. הַשֵּׁם הִנְחִיל לְבָרְךָ וּלְזוּדוֹת. שִׁקְדוּ
וְשִׁמְרוּ וַעֲשׂוּ בָנָיו: שבת היום לי׳:

Keep ye holy Sabbath rest before your God to-day,
Come, cry out with joyful shout, exulting in your play:
Pleasures mine, treasures fine, take with laughter gay.

Yet be ye mindful, God's command obey:
Day of rest, God hath blest Israel's Sabbath day.

Cease thy weary journey, stay and rest beside the road.
Toil is past, thy burden cast, for I will bear thy load:

Sweetmeats I bring thee, eat thy fill and say:
Day of rest, God hath blest Israel's Sabbath day.

Keep me safe and God will ever guard thee in His sight.
Thou, with all thy tender ones, shalt find in me delight.

Joyful, in chorus, raise the festive lay,
Day of rest, God hath blest Israel's Sabbath day.

Bring me finest dainties, bring me sweets and spices rare:
Crispest nuts and ripest fruit shall be our Sabbath fare.

Raisins and comfits, see their choice array,
Day of rest, God hath blest Israel's Sabbath day

Set twin loaves beside thy cup, so He will bless thy bread.
Feast our guest and with thy best thrice let thy board be spread.

Praise Him Who fed thee, turn to Him and pray,
Day of rest, God hath blest Israel's Sabbath day.

NOTES TO XVI.

1. Exodus xvi, 25.
2. Isaiah xii, 6.
6. For 'boundaries' mentioned in the Hebrew, *cf.* iv, 103, and note.
7. Isaiah lviii, 13.
9. Ps. cxviii, 24.
10. *Cf.* xiii, stanza 1; xv, line 2.
11. Exodus xx, 10; Deut. v, 14. Isaiah lviii, 13.
12. Isaiah lviii, 14.
14. Nehemiah viii, 10.
15. The Hebrew is based on Deut. viii ,10, whence the Grace after Meals is deduced.
18. Daniel x, 3; Leviticus xxiv, 8.
20. Ezra viii, 29.

APPENDIX

The *Zemiroth* sung at the conclusion of Sabbath have been reserved for a companion volume, which the translator contemplates. For the moment two translations are included. The former, *ham-Mabdil*, was once published anonymously in *The Jewish Guardian* (August 12th, 1921)[1] and aroused some little controversy at the time. I am much indebted to the friendly criticism of Dr. L. D. Barnett (August 19th, 1921, and subsequent numbers), and to the equally friendly support of Professor S. Krauss (October 7th, 1921). Nevertheless, I have adopted Dr. Barnett's view. Since *ham-Mabdil* was originally written for *Ne'ilah*, I have placed after it a version of another *Ne'ilah* hymn, *'El Nora 'Alilah*,[2] the version of which, unlike that of *ham-Mabdil*, fits the traditional tune.[3] As the Hebrew original of each poem is so readily accessible, it has not been printed.

המבדיל בין קדש לחול

[*A hymn originally composed for Nengila on the Day of Atonement, but now generally sung at the conclusion of every Sabbath. The author is said to have been Isaac ben Judah ibn Ghayyat* (1030-1089). *The Hebrew will be found on p.* 217 *of the Singer's Prayer Book, or p.* 143 *of Gaster's P.B.*]

O God, who didst with love divide
Our days of toil from days of peace,
Forgive our sins this eventide,
And grant our seed in strength increase,
E'en as the sand, e'en as the light,
Effulgent from the stars of night.

The day declines, and swifter flies
Than flies the palm tree's shade; I call
On Thee, Whose hand each need supplies:
What though the shadows round me fall,
The watchman cries, 'Behold the light,
Triumphant o'er the hosts of night.'

[1] Possibly in *The Jewish Chronicle* many years before.

[2] As Sir Moses Montefiore was passing away, this hymn was constantly on his lips (*Diaries*, L. Loewe, II, 337).

[3] The music will be found in Gaster's Prayer Book for Atonement and also in *Jew. Encycl.* V, 87, where references to other settings are given.

O God, Thy righteousness is strong
As Tabor's peak, unmoved for aye;
Forgive our sin, forget our wrong,
Pass by our guilt, as yesterday
For ever passes from our sight,
Or as a vigil of the night.

No longer can oblation purge
My sin-seared soul in Sion's fane;
No sacrifice my plea can urge,
Ah, would that rest were mine again;
Worn out with sighs, distraught with fright,
My tears bedew my couch at night.

O hear my voice, receive my cry,
Let not my prayer be cast away;
Open to me the gate on high,
Hark to the sacred Bridegroom's lay,
'Behold my head with raindrops bright,
My glistening locks with dew of night.'

Most dreaded God, most awful Lord,
Entreated be of us this hour;
Our hearts with fervent prayers outpoured
Beseech Thy wise redeeming power.
Now in the dusk fight Thou our fight,
Yea, in the blackness of the night.

Save us, Good Lord, we call Thee, save,
Make known to us the path of life,
From wasting sickness, from the grave
Deliver us, from war and strife,
From daily cares, from evil plight,
In lonesome silence of the night.

O purge my soul from blot and stain,
From thoughts unchaste, Lord, set me free,
Lest mockers cry with glad refrain
Where is the God of purity,
Who made me with His strength and might,
The God Who giveth songs at night?

Within Thy hand as clay we live,
O mould us to Thy sovereign will,
Our sins both light and grave forgive,
We are Thy chosen people still;
Age will to age Thy Word recite,
Day unto Day, Night unto Night.

The following are the citations in the last lines of the stanzas:—Gen. xv, 5, etc.; Is. xxi, 6; Ps. xc, 4; Ps. vi; Cant. v, 2; Prov. vii, 9; Is. xxxviii, 12; Job xxxv, 10; Ps. xix, 2.

אל נורא עלילה

Lord Almighty, girt with might,
Grant us pardon in Thy sight,
At the closing of the gate.

Hear Thy band, Thy chosen few,
Deign their tearful eyes to view
As in anguish sore they wait
At the closing of the gate.

Mark their hearts outpoured to Thee,
Purge their sin: their vanity
Grant them grace to expiate
At the closing of the gate.

Be their refuge when they call,
From misfortune save them all
Seal for joy and bliss their fate
At the closing of the gate.

To Thine own Thy mercies shew;
Deal swift judgement on the foe
And oppression's plots frustrate
At the closing of the gate.

O remember Abram's praise,
O renew his children's days.
Raise them to their old estate
At the closing of the gate.

Bid this year our exile end,
Save thy remnant, comfort send
To the sisters desolate
At the closing of the gate.

Bid the Guardian Angels sing,
Speed the Tishbite with our King,
For he tarrieth, 'tis late;
'Tis the closing of the gate.

ABBREVIATIONS AND BIBLIOGRAPHY.

Abrahams	Citations from Dr. I. Abrahams' *Jewish Life in the Middle Ages* are from the London edition, Macmillan, 1896.
Appel	*Provenzal Chrestomathie,* Carl Appel., Leipzig, 1895.
Canello	*La Vita e le opere del trovatore Arnaldo Daniello,* V. A. Canello, Halle, 1883.
Dixon	Rev. H. L. Dixon, *Saying Grace,* Oxford and London, 1903.
E.E.T.S.	*Manners and Meals in Olden Time,* Early English Text Society, 1867 (32), 1868.
Hirschfeld	L. Hirschfeld, *Die häuslichen Sabbathgesänge,* Mayence, N.D.
Julian	Rev. J. Julian, *Dict. of Hymnology,* London, 1892.
Lewis	*The Perfect Ceremonies of Craft Masonry* . . . . . privately printed for A. Lewis, London, 1890.
Loewe	H. Loewe, *Mediæval Hebrew Poesy* (Arthur Davis Lecture), London, 1926.
M.V.	*Mahzor Vitri,* cited from Berliner-Horowitz edition, J. Bulka, Nurnberg, 1923.
M.V. Bodl. MS. ..	MS. Neubauer No. 1100.
Maus	*Peire Cardenals Strophenbau,* F. W. Maus, Marburg, 1884.
Sandys	W. Sandys, *Christmas Carols, Ancient and Modern,* London, 1833.
Sylvester	J. Sylvester, *Garland of Christmas Carols,* London, 1861.
Tiddy	*The Mummers' Play,* by the late R. J. E. Tiddy, Oxford, 1923.
Waddell	L. A. Waddell, *Lamaism,* London, 1895.
Wright	Dudley Wright, *Fellowship Forum,* June-July, 1925.

LITERARY PARALLELS TO THE *ZEMIROTH*.

THE Hebrew Table Song is in many respects unique: in its blending of sacred and secular elements it stands alone. Other literatures have their drinking songs, but these differ in character from the Hebrew *Zemiroth* fundamentally. It has been objected that the *Zemiroth* contain too many allusions to food, but the criticism is not just. We do not blame a hunting song for dealing with hunting, and we do not think that references to horses or dogs are out of place in it. Detail makes for reality. So, too, in the *Zemiroth* what can be more appropriate than the praise of good cheer? Consider the *mise-en-scène*. The family are gathered round the Sabbath board, peacefully united at the weekly reunion, their thoughts attuned to higher things by the morning service just past, by the prospect of *Minḥah* service soon to come, by recollection of *Qiddush* and by anticipations of the Grace. Their material wants having been abundantly satisfied, parents and children linger over the meal, chatting and sipping their after-dinner glass,, cracking nuts and jokes alternately. It is the most precious hour of the week. Here we all meet, however busily we spend our working-days, here we are re-united and sit at peace. Out of the conversation, light at times and serious at times, there rises a strain of gratitude, and our hearts, filled with an appreciation of the Creator's beneficence, find expression in songs of praise. Naturally enough, with the flagons and the fruit dishes before us, with the board decked with the Sabbath fare, allusions to wine and meat, to fruit, comfits and other choice dainties are particularly appropriate. But it is not the vulgar glorification of food by a *gourmet* that shows itself in these songs of ours, it is the realization of God's bounty and the recognition of the excellence of His store that inspires us; and so we sanctify our food in song, we do not debase our song in food.

So obvious is this idea that one would not deem defence to be necessary. But since fault has been found with the *Zemiroth* on the score of their being too much occupied with victuals, it is not inappropriate to point out that not only within Judaism but also without has the above-mentioned sentiment found expression. Thus, so distinguished an authority as Dean Goulburn may be cited (from Dixon, p. 78). He says :—

"Still the rule holds good that we are to sanctify our necessary and common, no less than our religious actions, that 'whether we eat or drink, or whatever we do, we are to do all to the glory of God.' The utmost mirthfulness of heart and of conversation may thus be sanctified, so long as nothing is said that trespasses on the bounds of modesty, reverence and charity."

Now this is precisely the spirit that underlies our *Zemiroth*. Week by week in the winter months we sing these simple songs while the cold winds howl outside; within, *ligna super foco* give us warmth and comfort. So the long Friday evenings pass and the short Sabbath afternoons fly all too speedily to the dear old traditional tunes, with their unfading memories of grandparents and their well remembered days. In after life the notes still linger; in times of stress they cheer us and recall the happy days of home—of home at its most perfect hour, the Sabbath meal.

The statement, made above, that the *Zemiroth* occupy a special position of their own in literature and liturgy, needs some justification. It is, therefore, necessary briefly to view the *Zemiroth* in conjunction with contemporary non-Jewish poems of a similar type. The question at once arises, what is the characteristic of the domestic *Zemirah*, which distinguishes it from the *Piyyuṭ* in Judaism and which it is proposed to trace also in non-Jewish parallels? The answer is fairly simple. The Jewish table-song possesses one peculiarity by which it may be clasified, the quality of genial piety. In the *Zemiroth* are combined two main themes, praise of good-cheer and thankfulness to God, the Giver. Elsewhere, these two ideas are more usually separated, and the result is that the former finds expression in the drinking song and the latter in the hymn. Consequently, in searching for parallels to the *Zemiroth* two courses are open. One can

look for hymns with a secular turn, or one can look for secular songs that strike a higher note as well. After some considerable investigation, the conclusion which appears almost convincing is that parallels are few indeed. Here and there one may find, either in the hymns or in a song an approximation to the *Zemiroth*, but in general resemblances are rare. Superficial parallels often present themselves. Horace's *Nunc est bibendum* is practically a *Zemirah* for a *Yom Tov*. The tendency to gratitude is instinctive and widespread. But religions and races differ in their methods of voicing their feelings. It therefore follows that one has to exercise discrimination in tracing indirect influences or actual borrowings. If we wish to discover true parallels to the *Zemiroth* we must not be satisfied with a conventional outpouring of gratitude, but we must be able to recognise that combination of two distinctive elements which was postulated above as typical. As interesting examples may be cited extracts from two Buddhist metrical graces, the former over tea and the latter over food in general (Waddell, p. 216):—

> 'To all the dread locality,
> Demons of this fair country,
> We offer this good Chinese tea!
> Let us gain our longed-for end
> And far may Buddha's word extend!'

> 'This luscious food of a hundred tempting tastes, is here reverently offered by us . . . . May rich blessings overspread this food . . . . this food of little virtue is offered compassionately and without anger or pride, not as a return for past favours, but solely in the hope that we—all the animal beings—may become holy and attain the rank of the most perfect Buddhahood.'

When we turn our attention to Christianity, we notice that the number of metrical Graces is amazingly small, compared with that of the *Zemiroth*. The tiny collection of sixteen songs which this book contains is numerically but an insignificant fraction of those which are preserved either in print or in manuscript. A striking contrast is presented by the *Hymnarium*, which was a volume of hymns that at first existed independently and which was subsequently, in the eleventh century, incorporated in the

Breviary. Julian's article *Hymnarium* contains about 500 names and hymns, with their uses. Of these only one, *Pastis visceribus ciboque sumpto*, is prescribed for use 'after food.' The article *Breviary* is even longer; it includes two hymns *Te canunt omnes Nicolae* and *Ad panem medicum currite* for 'Benediction of bread,' and possibly this prescription refers to the consecration of the eucharistic element. To what is this paucity to be ascribed? Not altogether to asceticism. Did not the Roman Catholic Church canonize the Roman god of wine, and is not October 7th ordained as a Saint's Day in honour of St. Bacchus even now? True, as Dionysus, he suffered a sea change ere re-appearing on October 9th as St. Denys, the Patron Saint of Paris. Yet his origin cannot be gainsaid. St. Bacchus' Day still figures in the Roman Calendar (Wright, see Bibliogr.). Moreover, St. Martin of Tours, who gave his cloak to the beggar, is the patron saint of vintners. He was born on November 11th, the *Vinalia*, or feast of Bacchus, still known as St. Martin's Day. Hence is derived the French 'Martiner,' to drink wine, and the old-English expression 'Martin-drunk.' The moral of all this is that the Roman Church took over the old vintage feasts, and gave them a new and higher meaning. This clearly shews that asceticism was not paramount, and that good cheer was not eliminated.

The Church, though maintaining the value of asceticism and abstinence, did not forbid feasting at the proper occasion. Even in monasteries, no less than among the laity, joyous days were observed with banquets and revels when it was right to do so. It cannot be believed that appropriate benedictions were lacking, or that eating and drinking did not go hand in hand with thanksgiving. One recalls Browning's Monk in the Spanish Cloister, who claims that 'I the Trinity illustrate Drinking watered orange-pulp—In three sips the Arian frustrate.' Among the mazers and goblets described in the article *Drinking Vessels* (*Encyclopaedia Britannica*, 11th ed., Vol. viii, p. 582, inner col.) are some which contain mottoes of thanksgiving, *e.g.*,

> 'In the name of the Trinity
> Fille the Kup and drinke to me.'
>
> 'Potum et nos
> Benedicat Agios.'

Consequently one must look elsewhere than to asceticism for the absence of parallels to *Zemiroth*. What, then, did they sing in a Monastery or a College or in a baronial castle at the conclusion of a feast? The answer would seem to be that they sang ordinary hymns without any references to food and ordinary songs without any references to God.

Nevertheless, we can find a certain amount of material to assist us. In the 'Apostolic Constitutions' (vii, 49) there is a 'Prayer for Dinner Time' (Julian, p. 446):—

> 'Thou art blessed, O Lord, who nourishest me from my youth
> Who givest food to all flesh.
> Fill our hearts with joy and gladness,
> That at all times having all sufficiency,
> We may abound to every good work.'[1]

It does not need much research to see in this an adaptation of the ordinary Jewish Grace after meals. But this is not a *Zemirah*!

Probably the first instances of the type that we are seeking are furnished by Aurelius Clemens Prudentius, a Spaniard, born in 348, and a Christian '*Paiețan*,' who wrote extensively and enjoyed wide popularity. He composed metrical Graces, and one of his stanzas may be cited from Dixon (pp. 25 and 246):—

> 'Without Thy presence, nought, O Lord, is sweet,
> No pleasure to our lips can aught supply,
> Whether 'tis wine we drink or food we eat,
> Till grace divine and Faith shall sanctify.'

> 'Te sine dulce nihil, Domine;
> Nec juvat ore quid appetere,
> Pocula ni prius, atque cibos,
> . . . . Tuus favor imbuerit
> Omnia sanctificante fide.'

Other extracts from Prudentius are cited below (see No. vj).

[1] The same Grace is also given in Athanasius' Directions for Professed Virgins (Athan. *De Virginitate*, 12). Since the document known as the *Didascalia* or *Apostolic Constitutions* was originally a Jewish Manual for proselytes which was subsequently adopted and modified by the early Church, we probably have here an ancient Rabbinic abbreviation of Grace intended for *Gerim*.

Albinius Flaccus Alcuin, born at York, a Monk of Canterbury, and afterwards Abbot of St. Martin at Tours, who died in 804, wrote several poetic Graces, some of which almost remind one of *Zemiroth*. The following verse may be cited as typical (Dixon pp. 47, 249):—

'Bless Thou . . . . the social feast
Here on our table spread
And every gracious gift of Thine
Upon Thy servants shed.
By Thee alone let these be blest—
Each gift Thou dost bestow—
And all are good, for they are Thine,
And Thou art good, we know.
And you, O guests, I also ask
To sing . . . . your praise,
And hymns of peace and saving grace
Unto His honour raise.'

'. . . . Deus nostrae benedic convivia mensae,
Quaeque Tuis servis, mitissime, dona dedisti,
Per Te sint benedicta quidem. Tu largitor almus
Omnia Tu dederas nobis; jam quidquid habemus
Sunt bona quippe Tua, quia Tu bonus omnia condis;
Vos quoque, convivae, laudes, rogo, dicite . . . . ;
Semper in ore sonent pacis vel verba salutis.'

One is reminded of *haṭ-Tov veham-Meṭiv* and of the invitation to Grace or *Zimmun*, which precedes the post-prandial benediction and is the refrain of *Tsur mish-shelo* (No. viii). Similarly, references to washing the hands may be found, *e.g.*, in a poem of the fourteenth or fifteenth century (E.E.T.S., vol. xxii, 1868: Dixon, pp. 59 foll.):—

'Non lotis escam manibus non sumperris (*sic*) unquam,
Nemo cibum capiat, donec benediccio fiat.'

'You must not ever take up your viands with unwashen hands,
Let none take any food until the Blessing shall be given.'

In *Manners and Meals in Olden Time* (E.E.T.S.) Grace after as well as before meals is constantly mentioned, but nothing in the nature of a *Zemirah* is cited.

Dixon (p. 100) cites a rhymed York Grace, *circa* 1450 :—

'God, that his brede brake,
At his maw(n)de whanne he sate
Among his postyllis twelve,
He bles oure brede and oure ayl
Hat we haw and haw schal,
And be with us him-selwe.'

Melanchthon's Graces in the *Preces Privatae* (1560) or *Precationes Piae* may be studied in Dixon or Julian. They are exceedingly interesting, but their tone is scholarly or archaeological, not jovial, and they bear little resemblance to *Zemiroth*. After the time of Elizabeth, Graces appear in the Primer or Catechism (1570); a note of pessimism marks them, possibly due to the growth of Puritanism. This note vanishes later. Yet not long after this time Herrick (1591-1674), who tells us that the privilege of saying Grace belonged to the youngest child, wrote several jovial Graces, of which the following is very like a *Zemirah* :—

'What God gives and what we take,
'Tis a gift . . . . .
Be the meal of beans and pease,
God be thank'd for those and these;
Have we flesh or have we fish,
All are fragments from His dish.'

For numerous later Graces, including the Wesleyan, see Julian. One cannot omit the beautiful Grace (anteprandial), sung by the American Colony in Jerusalem : this Grace also is composed almost entirely of mono-syllables, and is, probably, the simplest Grace in existence; when or by whom it was composed is uncertain :—

'God is great and all is good,
So we thank Him for this food.
By His Hand are all things fed,
Give us, Lord, our daily bread.'

So far parallels to *Zemiroth* have been sought among the hymns and Graces of the Church.[4] Let us now turn to the songs and see whether among secular poems some can be found with a higher note. First to be considered are the carols: on carols generally see Julian's article. Sandys has an excellent introduction on the history of the carol, and his selecions are admirable. The same may be said of Sylvester. The earliest English Carol (thirteenth century) is Anglo-Norman; this is one stanza (Sylvester, p. 163):—

'His house he fills with many a dish
Of bread and meat and also fish
To grace the day.

'May joy come from God above
To all those who Christmas love;
To English ale and Gascon wine
And French, doth Christmas much incline
And Anjou's too:

'He makes his neighbour freely drink
So that in sleep his head doth sink
Often by day.'

Here we are in a range of ideas totally different from those of the hymns and graces. The praise of good-cheer now occupies the centre of the stage. Our task is to look for the higher element. In the foregoing example this is supplied by the reference to Christmas, but one feels that the thought would have been stressed and expanded in the *Zemiroth*. We could not, by substituting the Sabbath Bride for Father Christmas, convert the foregoing carol into a *Zemirah*, and if the two were really parallel, such a

[4] Professor Burkitt, in a letter, says: '. . . . But I am not surprised that there are few Christian parallels. The Christian Sacred Meal very early became a merely ritual Meal, distinct from real Dinner. So the old connexion between Sacrifice and Dinner (see *e.g.* I Sam. ix) was obscured. The Jewish Religion, on the other hand, retained the connexion, all the more in that the old sacrifices had come to an end. There is nothing like the Passover *Seder* in specifically Christian ceremonies: old Mutiny Veterans may solemnly dine together, and the act may be really religious, but it will not be specifically Christian. I gather that the Sabbath Dinner of a Jewish household is more of a *religious* duty than is a Christian Sunday Dinner.'

change of ideas ought to be possible. Let us take a simple test; we will place this poem side by side with *Zemirah* No. x (*Barukh El Elyon*). The Carol and the *Zemirah* are evenly matched in time and place, the former being Anglo-Norman and belonging to the thirteenth century and the latter having been composed in Mayence by Barukh b. Samuel, who died in 1221. The Carol contains higher elements ('joy from God above' and the underlying foundation of Christmas); the *Zemirah* praises good-cheer quite as heartily as does the carol (*e.g.*, stanza II), but it is a more finished poem, more replete with imagery and metaphor, and the higher element is far more prominent than in the carol.

In *Christmas Carolles newely imprinted* (*circa* 1550) there is a fine invocation to Christmas ('Get the hence . . . . aduent'):—

'Farewell aduent and haue good daye
Chrystmas is come, nowe go thy way.
.....
Soone at Easter cometh alleluya
With butter, cheese and a tansay.' [5]

Naturally, the carols themselves are older than the first printed edition: they must have been preserved orally for generations. In 1642 there appeared in London *Good and True, Fresh and New Christmas Carols*. The collection contains many that deal with good-cheer. A favourite refrain is

'Minc'd pies and plum porridge
Good ale and strong beer,'

but the higher note is lacking. A typical specimen, to the tune of *All you that are good fellows* is:—

'This is a time for joyfulnesse
And merry time of yeere
When as the rich with plenty stor'd
Doth make the poore good cheere;
Plum porregde, Roast-beefe and Minc'd-pies
Stands smoaking on the boord
With other brave varieties
Our Master doth affoord.'

[5] Old Fr. *tanesie*, Lat. *tanasetum*, Gk. *athanasia*, the silverweed plant, also called *Everlasting* or *Immortelle*, from the long persistence of the flowers; used in medicine and in cookery as a salad or in an omelet, especially at Easter in memory of the paschal bitter herbs. Easter tansies still survive at Chester. (*Daily Chronicle*, 18 Apr., 1908.)

The Master, however, here is the host, not God.

Somewhat similar is the following, for St. Stephen's Day, from *New Carols* (London, 1661), *to the Tune of Henries going to Bullen* :—

> 'Of delicates so dainty
> I see now here is plenty
> Upon this table ready here prepar'd;
> Then let us now give thanks to those
> That all things friendly thus bestows,
> Esteeming not this world that is so hard.'

Herrick, in his *Ceremonies for Christmas*, has some charming pieces, *e.g.* :—

> 'Drink now the strong beer
> Cut the white loaf here;
> The while the meat is a-shredding
> For the rare mince-pie
> And the plums stand by
> To fill the paste that a-kneading.'

Later, in *Poor Robin's Almanack* for 1711, there are several numbers that, in their blend of high and low, approach the *Zemiroth*.

The cycle of *Boar's Head Songs* is, on the whole, secular. Occasionally, one finds the higher note; thus, in one dating from the time of Henry VIII (Sylvester, p. 158) we find :—

> 'This boar's head we bring with song
> In worship of Him that thus sprung
> From a Virgin to redress all wrong
> Noel!'

Queens' College, Cambridge, and Queen's College, Oxford, both have boar's head reminiscences. The former possesses the boar's head crest but no boar's head song, and the latter the song but no crest. These are the words :—

> 'Caput apri defero,
> Reddens laudes domino;
> The bores heed in hande bring I
> With garlands gay and rosemary;
> I praye you all synge merely,
> Qui estis in convivio.'

This is from the version printed in 1521. The other boar's head songs are completely secular, *e.g.*, that sung at St. John's College, Oxford, which is historical in tone and contains allusions to Meleager.

Other collections of songs yield little material germane to our present purpose. The metrical Graces and post-prandial songs of the Freemasons may be studied in Lewis. They are jovial but not religious, if we except the allusions to Masonry itself. In any case, these Masonic poems are far too late, compared with the *Zemiroth*, to justify a search for parallels. A more promising field would, at first sight, seem to be presented by the Mummer's Plays. These were collected by the late R. J. E. Tiddy, who was killed in the War, and published, with his notes, in a Memorial Volume. This cycle is of extraordinary interest and antiquity. The hero is St. George, who slays Beelzebub, usually a Turkish Knight, who is raised by a doctor. Christmas and good cheer figure often. But in course of time the religious element has been so dominated by what may be termed the Harlequinade that the gulf between the plays and the *Zemiroth* is not to be crossed. Nor can we find any parallels in the *Kommersbuch* of the German students. This large collection contains many serious songs. The tone rises upon occasion to religion and patriotism, mainly to patriotism. The book includes hymns such as Luther's *Deus Noster Refugium*. Some of the best poets of Germany, *e.g.*, Goethe and Körner, have contributed to its pages. There are songs of death and parting, and elegies for funerals, *e.g.*, *Es ist bestimmt in Gottes Rath*, of which the words are by Feuchtersleben (1826) and the music by Mendelssohn (1839). But throughout the book we fail to find anything at all like a *Zemirah*. We turn to the Latin songs, *e.g.*, *Ecce gratum et optatum* or *Dulce cum sodalibus;* with the spirit of the *Zemiroth* these have absolutely nothing in common. The same may be said of the Brasenose ale songs. The College and Public School Graces have been collected by Dixon and by Hearne previously. Many are given in the College histories; in no case is any similarity with *Zemiroth* to be traced. Mr. Woodward's *Cowley Carols* and *Songs of Syon* are beautiful indeed, but they afford us little help in our quest.

As we come down closer to modern times, we begin to find more material. Robert Burns composed a few Graces. Of these some rise to the level of the *Cotter's Saturday Night* and some do not, as the following specimens attest :—

A Grace before Dinner.[6]

'O Thou who kindly dost provide
For every creature's want!
We bless Thee, God of Nature wide,
For all Thy goodness lent:
And, if it please Thee, Heavenly guide,
May never worse be sent;
But whether granted, or denied,
Lord, bless us with content!'

Another :—

Grace after Dinner.[7]

'O Thou in whom we live and move,
Who mad'st the sea and shore;
Thy goodness constantly we prove,
And grateful would adore.
And, if it please Thee, Pow'r above,
Still grant us, with such store,
The friend we trust, the fair we love,
And we desire no more.'

Another, couched in a curious strain, for use after meat, is given on p. 543 :—

'Lord, we thank Thee and adore,
For temporal gifts we little merit;
At present we will ask no more,
Let William Hislop give the spirit.'

In a similar mood he wrote these two stanzas, as Graces before and after meat respectively (p. 552) :—

'O Lord, when hunger pinches sore,
Do Thou stand us in need,
And send us from Thy bounteous store,
A tup[8] or wether head!'

'O Lord, since we have feasted thus,
Which we so little merit,
Let Meg now take away the flesh
And Jock bring in the spirit.'

[6] P. 199, *Ed. A. and C. Black, Lond.*, 1901).
[7] P. 239. [8] Ram.

Here we have almost a Heine touch. I have not, by the way, been able to discover any allusions to *Zemiroth* in Heine's prose writings, nor any poems written by him in the *Zemirah* manner.

Reference must be made to Professor Quiller Couch's recent book *Dickens and other Victorians*. The foregoing was written just before 'Q's' delightful book appeared; I have had time to give only a quick glance at its pages. He says (pp. 14-19): 'Christmas to England had always meant a festival of neighbourly good will and robust hospitality. Listen to the old carols:

> 'Now that the time is come wherein
>
> .....
>
> The larder's full of beef and work
> The garner's filled with corn . . . . . '

These out of a score or more verses I might quote from *Poor Robin's Almanack* and the like.'

Here at last is the true *Zemirah* strain. 'Q' writes with love for all men. Hospitality to him, as in the *Zemiroth*, knows no frontiers. Never, I venture to remark, will you find anything anti-Christian in these *Zemiroth*. Simeon b. Isaac Abun's poem (No. IX, *Barukh Adonai Yom Yom*) is eschacological, not anti-Christian, for the author lived about the year 1000 C.E. when everyone, Jew and Gentile alike, expected the end of the world. Take a severer test and read No. III (*Mah Yediduth*) by Menahem b. Makhir of Ratisbon, surnamed 'the bereaved' because he lost his kin during the first Crusade. Here, if ever, we should expect an outburst of vengeance, but just turn to the song and see! Finally, we have the significant rejection of the accretions to Song XV because, being composed in time of persecution, they prayed for the overthrow of persecution.

The Christmas of Dickens and of 'Q' truly represents the *Zemirah*, the essence of the Sabbath, with its mystic double-soul, its angel's visits, its Bride. A perfect harmony with 'Q's' beautiful description is furnished by Dr. Abrahams (pp. 133 foll.), who has a most fascinating and, at the same time, a most accurate account of the *Zemiroth*: he gives specimens delightfully rendered and historical notes. He says: 'Easy as the transition was between a religious discourse and secular table-talk, a bridge was

built to make the crossing even more facile. The Jewish table songs were the bridge between the human and the divine; they were at once serious and jocular, they were at once prayers and merry glees. These table songs belong entirely to the Middle Ages, and are all later than the tenth century[9] . . . . they were merry, but they contained not one syllable of licentiousness.'

The present tiny collection is a mere selection. How it was formed cannot now be discussed. To do so would necessitate an examination of early liturgies and *diwans* of poems, printed and manuscript. There are innumerable *Zemiroth* that have not been included. Thus the Cochin Jews have a most interesting set of their own, some composed in India. One of these gives valuable information about the fall of Cranganore. Similarly, every country from Morocco to Turkey, and from Italy to Russia, can shew specimens of these songs, mostly enshrined in the folios of unpublished MSS., or between the rare covers of Hebrew *Incunabula*. 'It must not be thought," says Dr. Abrahams, 'that because these early hymns retained their popular hold on the Jewish affections up to the present time, fresh hymns of the same class were not composed. On the contrary, the later jargon literature is very rich in fine specimens.' In this book are poems of different climes and different ages. Tragedy and joy, the material and the spiritual, the changes of taste and the progress of thought are all mirrored in these songs. Yet there is a sense of unity. The Sabbath theme is one and indivisible. Judaism goes from strength to strength. So to this day, the *Zemiroth* retain the power they possessed in the past. Their charm is unabated. Age cannot weary nor the years condemn. Long may the strains of the *Zemiroth* be heard in Jewish homes!

[9] According to Hirschfeld No. VIII is earlier, see introductory note to No. VIII.

SELECTED VARIANT READINGS.

THE FOLLOWING ARE THE MORE IMPORTANT VARIANTS OF TEN BODLEIAN MANUSCRIPTS (NEUBAUER'S NUMERATION):-

a = 1062. ITAL. b = 1100. VITRY. c = 1188. N. AFRICA. d = 2377. YEM.
e = 1082. CORFU. f = 2319. CORFU. g = 2500. CORFU. h, j = 2503, COR.
e = 1082. CORFU. l = 2587. QARAITE.
k = 2504. GREEK.

יום זה לישראל

Each
No MS. READS חדש IN THE LAST STANZA.

h HAS THE HEADING יצחק שלמה AND CONTAINS THREE EXTRA STANZAS, POINTED, TO COMPLETE THIS ACROSTIC:-

(1) AFTER קדשת ברכת

סִתְרֵי תַּעֲלוּמוֹת .. חָכְמָה מְפוֹאָרֶת ..
בְּמִצְוֹת תְּמִימוֹת .. תּוֹרָה מְיוּשֶׁבֶת ..
גְּפֶשׁ מְהוּדֶרֶת .. יָעִיל מְשׁוּחָה (?) ..

(2) AFTER לאסור

מַמְתִּיקֵי בַּרְעַמִּים .. אֲעָרֵךְ שׁוּלְחָנִי ..
כְּבָשִׂים תְּמִימִים .. פֵּרוֹת יֵיִן שָׁנִי ..
בְּעוּבְדָךְ רַחֲמָנִי .. תָּמִיד אֶשְׂמְחָה (sic) ..

הָאֵל יְנַהֲלֵנִי .. צוּר עַל מִי מְנוּחוֹת ..

בְּמִדְרַךְ הָרִיאֵנִי .. בְּבִגְדֵי שְׁמוּחוֹת .. P2
אֲנִי כָּל אֲנוּחוֹת .. וְלֹא אֶשְׁכָּחָה ..

צור משלו אכלנו

h HAS THE FOLLOWING PREFATORY NOTE AND, IN CONSEQUENCE, READS תִּבְנֶה FOR יִבְנֶה IN THE LAST ST.:-

ראשי פסוקים למפרע תרבה הן סדר למשנתם
על סדר (ה)ברכות של ברכת המזון
a, g and h HAVE אמרנו והודינו.
g and h HIVE ומלוכה תתיחד ברונה נעלה
h HAS THE FOLLOWING EXTRA STANZA AT THE END :-

אליהו הנביא .. ומשיח צדקינו ..
בימינו תביא .. לקבץ את פזורינו ..
ובארץ הצבי .. במהרה יוליכנו ..
חושה להרגיענו .. בחצרות יי ..

ברוך יי יום יום

IN h THE THREE END STANZAS FOLLOW THE FIRST, THUS FORMING A COMPLETE WHOLE, IN 4 STANZAS, EACH BEGINNING WITH ברוך. THE REMAINDER (שבעי וגו") IS A SEPARATE POEM.

בריך אל עליון

עונג ושמחה ושמן למשחה h

יום זה מכבד

כאשר c. אכלו משמנים שתו e. חי עולמים a
גם כל הארץ מלאה הודו a. יאהבת כי אהבתך

יום שבתון

d HAS THE FOLLOWING ADDITIONAL STANZA AFTER ST, I :-

ומתך ערפל האיר אופל ועל עב הריים.
יושבי שפלי. ומגדל צרי. ארץ נפל אך אני

מלאתי כח

העם אשר וח g היום אשר נע g

כי אשמרה שבת

d, l BEGIN אם אשמרה. a, c, e, g, h, l נוח לנפשי.
h HAS A NOTE ON דברי מלכים TO THE EFFECT THAT THE ARAMAIC MEANING OF מלך (TO TAKE COUNSEL) IS INTENDED. l והשון רהמון. and ככה ביום דמה ביום. abceegh בדת היום. al לחם תמיד. aeg וישמחני. d מתתיל מלאכה. h לתכרית.
d איבי אבלים בו כי הם נסוגים ולי יום שמחות
הוא וישמחני | מוסף וצהרים. l

דרור יקרא

l. AFTER עקר אדום, AS A SEPARATE POEM, THERE IS A קמירה BY ABRAHAM IBN EZRA, IN THE SAME METRE :-

אשר לו (ים) ויבת. וכל מעשה ימי ששת

BINDING SECT. JUL 8 1964

227857 LHeb. C
Author Loewe, Herbert Martin James (tr.) L827m
Title Mediaeval Hebrew minstrelsy.
DATE. NAME OF BORROWER

University of Toronto
Library

DO NOT
REMOVE
THE
CARD
FROM
THIS
POCKET

Acme Library Card Pocket
LOWE-MARTIN CO. LIMITED